

DOWN BEAT

CHICAGO, JUNE 3, 1946 VOL. 13—No. 12
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THE SQUARE

Dreamy Lass



New York—This dreamy lass is Lynne Barrett, 18-year-old thrush, hailing from Philadelphia, who joined the Copacabana show May 9. Lynne is receiving a nice publicity splash through the *Copacabana*.

Johnny Bothwell debuted his new band at the New Kenmore hotel, in Albany, June 1, then goes right into the 400 Restaurant June 13. . . . Peck Kelly, the Texas piano wonder, has recovered sufficiently to work again at the Southern Dinner Club in Houston, his old stamping grounds, with most of his old band. . . . Eugenie Baird and Glen Gray's Casa Loma orchestra used to sing for the band before going out on her own—have been booked for same date at the Paramount theater June 1. . . . Now it's the Mission Bell Wine Jingle that's getting waxed, this time by Sonny Burke, out on the coast.

Billy Eckstine is a little miffed. His National waxing of *Prisoner of Love* started the tune's revival off—and Mayfair Music never acknowledged it by even a letter! . . . Billy Butterfield's band (cover subject this issue) did a Bill Stegemeyer original, *Plagiarhythm*, last month for Capitol. Stegemeyer will do more writing for the new band. . . . June Davis, about who all the raving has been of late, has left the Teddy Phillips band, to job around Chicago.

Count Basie is getting a nice \$12,500 for his Paramount date—and there are plenty of guys around who well recall the fast \$850 he drew for the Famous Door, back in '33! . . . Skinny Ennis signed with Signature Records. His first side is his famous Hal Kemp number, *Gotta Date With An Angel*. . . . ACAP just admitted Mel Torme. . . . The Woody Herman contest winner will be announced June 7. Thousands of entries have poured into the sponsor—so somebody must like the Herman Herd!

The Sam Donahue band is taking a booking tossing around. With a cancelled Baltimore date, the boys picked up some long one-nighters through the south and New England, with plenty of open dates, and has lately covered such widely scattered areas as Arkansas, Wisconsin and Texas. Band is due in NYC for a Roseland date shortly. . . . Carmen and Frances Lombardo celebrated a 20th wedding anniversary last month. . . . A Cleveland tavern fired one Harry Truman, a piano player. The boss was quoted: "He weren't no good, no-way."

Musicraft's publicity head Bobby Weis was tearing his hair out because all reviewers' copies for one week went out express collect. . . . The so-TD Sentimentalists are now known as the Clark Sisters. . . . George T. Simon swears he ain't going married to Mynell Allen, son Donahue chirp—that they had merely been good friends. . . . Telly Black, ex-ork leader, falls into a large chunk of a million dollars left by a cousin in Argentina. Don't ask Mutual about the melody the Whistler uses on his program, no one there knows the score.

Art Cutlip, fine Sullivan-style pianist and *Beat* rep in Cleveland, is telling friends he may re-enlist in the army. . . . The Schillinger System, two-volume work of the late Russian's arranging system, published by Carl Fischer, has already sold over 2000 sets—and at \$10 a crack! . . . You can blame the famous (or otherwise) "the band that plays the sweetest music this side of heaven" on Ashton Stevens, music critic of the *Chicago Herald American*.

Dreamy Lass

Chubby Jackson Ralph Burns To Leave Herman

Chicago—At least two stars of the Woody Herman band will leave shortly. Bassist Chubby Jackson has already given notice and will leave in two weeks. Arranger Ralph Burns, the number one man in the band, will leave after the Herd's trip to the west coast. Also ready to leave was a star soloist, who asked to remain unnamed as he had not given notice as yet.

Woody, when questioned, denied Chubby had either given notice or was fired.

Burns, just 23, whose arrangements have been acclaimed as among the finest in recent years, will stay on the coast to undertake serious music study. He will work with a private teacher, already selected, and during that time will put in for a Los Angeles card. To replace him, Johnny Thompson, now writing for Harry James, may be brought into the band.

To Form Own Band

Jackson, second only to Woody as a showman in the band, winner of most musicians' polls last year, including *Down Beat*, will form his own large band shortly.

The bassist's plans, still indefinite, include beginning with a concert tour of high schools and colleges in the east. His desire is to use the band as a vehicle for original music, little of which can find an outlet in the highly commercial dance bands, with arrangers such as Burns, Neal Hefti, Ed Finkelman and other progressive composer arrangers contributing. He will use much of Duke Ellington's music, though not attempting to approach the Ellington band in form. Approached on the idea, and understood to be interested in sponsoring it through a youth foundation, was Frank Sinatra.

Others Staying

Talk of other star men, such as Bill Harris and Flip Phillips, leaving the band are completely unfounded at this time. Phillips, who would like a small band of his own, won't carry that desire through for some time. Harris, who, musically, is one of the few really qualified leaders, has been content with his featured spot.

Teddy Wilson Stars CBS Show

New York—Teddy Wilson starts a CBS radio show June 3 with six men including Bud Freeman and Dizzy Gillespie. Idea is prove to the squares (in the biz) that jazz can be good no matter what style.

Morey Feld, Johnny Napton Join Morrow

New York—Morey Feld, former Benny Goodman drummer, and Johnny Napton, also ex-BGers, have joined the Buddy Morrow band, opening at the Capitol theater here June 6.

Sorry!

The editors of the *Beat* regret that in a picture caption in the May 20 issue, Bullets Durgom was erroneously called personal manager of the King Cole Trio. Carlos Castel, who also handles the Stan Kenton band and other attractions, is the personal manager of the King Cole Trio.

At Kelly's



New York—Kelly's Stables comes up with another discovery—this time the very attractive vocalist, Nellie Hill. She is dictating for a tour of France later this year.

Auld Band Finally Reorganizes



New York—Recovered from his recent illness that forced him to disband his fine crew for several months, George Auld is back in rehearsals with a new outfit. He will work for a while longer under the Frederick Bros. banner, then change offices. Band is due for a June 28 opening at Chi's El Grotto, top colored nitery there. Lineup of the Auld crew wasn't set at press time, though several former sidemen will return to the fold.

DAR's Seek Deletion Of "White Artists Only"

Washington—Headline grabber at the Daughters of the American Revolution convention, which convened in Atlantic City at press time, was the "threat" of a resolution for the deletion of the "white artists only" phrase from leases involving the use of Constitution hall in Washington.

The currently applied restrictive proviso, which makes color an ingredient of genius, has thrown the iron curtain at talented personages like Marian Anderson and Hazel Scott, to cite the two most publicized performers in a long list of unsuccessful applicants.

A group within the DAR, called "The Committee Against Racial Discrimination in Constitution hall," has announced it will introduce the controversial resolution. Mrs. Julius Y. Talmadge of Athens, Ga., DAR head, has called the Racial Committee unconstitutional and indicated that the convention's resolution committee would not approve the resolution's appearance before the 4,000 delegates. Should the issue be killed "in committee," it could only be forced on the active agenda by a motion from the floor backed by a majority of delegates. Then the resolution itself could be voted upon, *providing* it was not diverted by motions to set up a committee to study the matter and report back next year.

Give It Run-Around

As a matter of fact, Mrs. Talmadge announced in her opening address the appointment by the National Board of a special group to investigate the question of leases at Constitution hall. Those seeking real action are determined to block this kiss-off.

Even if the "white artists only" phrase should be deleted, it is unlikely that swing musicians, white or colored, will ever play in the hallowed quarters of this self-righteous "American" organization. Eddie Condon, who recently played a Washington concert with an all-white unit, was refused admittance to the hall on the grounds of We-don't-want-no-swing-music-playing-her.

Condon Offered Bond

In a letter to Condon, Fred Hand, manager of the hall, stated that swing music attracts a type of person with propensities for wrecking the joint. Condon (Modulate to Page 17)

Slim Gaillard to Sign With RCA Victor

Los Angeles—Looks like Slim (Cement Mixer) Gaillard is to have an exclusive contract with RCA-Victor. Pact was drawn up and awaiting signatures as this was written.

Okeh Label Due Back

New York—The first large scale return to pre-war pricing and merchandising in the record business is set for September, the *Beat* learned here last month from reliable sources, when Columbia Recording Corporation brings back the Okeh popular label at 37 cents.

There had previously been some discussion about issuing a special label at 75 cents for hot jazz classics; but it was reported that Edward Wallerstein, company proxy, vetoed the idea, saying that the reissue policy had started with Okeh and Columbia and would stay there.

Columbia is one of the few firms who, during the war, did not take two artists from one label, put them together on a disc, and charge a higher price for the combined output.

Andy Russell Set for 'Hit Parade' Spot

Los Angeles—Andy Russell has been signed to replace Johnny Mercer on *Hit Parade* airshow with broadcast of June 8. Singer leaves here for New York immediately following Orpheum theater date to join broadcast unit for an initial stint of 13 weeks.

GAC Signs Terry Allen

New York—Terry Allen, former Red Norvo, Thornhill and McIntyre vocalist, has signed with GAC for solo vocal jobbing.

Billy, Bob And Pat on Cover

A new band leader, his arranger and his vocalist pose for the cover of this issue, Billy Butterfield, Bob Peck, who also plays trumpet in addition to his scoring duties, and Pat O'Connor, the canary. Billy and Bob are natives of Ohio and both played in the brass section of the Bob Crosby orchestra at one time. Pat is from Montclair, N. J., and formerly sang with Bobby Sherman. The new Butterfield band will make a concert and dance tour with Jerry Colonna this summer.

Vincente Gomez Shows How a Guitar Is Played

New York—About a month ago, Cafe Society Uptown's head-waiter noticed a sudden shuffle about table 27. Twenty and thirty couples during an evening would ask to be seated at this side-lines, second-row spot.

Astute sleuthing showed that from here Vincente Gomez' flying fingers could be seen in profile as they raced over the face of his guitar—and the normally center-front conscious patrons were fighting for the vantage point!

Several days later, Bob Ruark, the *Scripps-Howard* feature columnist came out with the flat statement: "When I die and go to heaven I want to spend eternity listening to a Spaniard named Vincente Gomez play guitar".

Señor Gomez' reply to that was that one of the two of them would probably have to mend his ways to effect the junction!

It's been a long while since New York night life was as excited over as completely genuine a musician as Gomez. His bust measurements are normal for a male just out of the Army, he plays dead pan, his hair stays strictly where he combs it, and his only concession to glamour is a pleasant accent, and a Boyer-like manner—safe when talking about the guitar. Then he is dead serious to the point of fanaticism. He is so interested in the future of the guitar that he is helping found the Classical Guitar Society with Andres Segovia, his chief rival for top guitar honors, and at opposite poles in political belief.

Grew Up In Madrid

Gomez, who enlisted in the army, grew up in Madrid. There he not only went to school and studied the formal concertista style of guitar, but at the same time hung around a neighborhood bar from the time he was six learning flamenco style guitar. By the time he was 13, he gave a concert at the *Teatre Espanol* in Madrid—and played both styles—creating a large musical ruckus. A similar situation in this country would be if Horowitz at an early age played an impressive Bach concert and finished it off 57 Varieties a la Hines. Gomez' answer to all this then and now is to snort: "They say a concertista cannot play the gypsy music without ruining himself. Is not true, I do it."

At Cafe Society, Gomez has been opening with some 16th Century classical dances, and one short Bach work, and moving on to the flamenco work which he loves so much. To understand how difficult this is, compare the pictures of the two styles. In #3 (numbered from top left through lower right) his hand is at right angles to the arm, and his thumb is in position to be used for hard brilliant strokes (no Spanish guitarist uses a pick). The notes are played further down towards the bridge, where the tone is

Injured!

At press time, Vincente Gomez was resting comfortably in a Manhattan hospital after a severe shaking up in an automobile accident. Gomez was walking home after work when a car, passing a red light, ran completely over him, fortunately only bruising him and cutting his face slightly. The well-guarded guitar was utterly and completely demolished.

louder and sharper in quality, and a great deal of playing is done with the fingernails. (For the benefit of fem readers, Gomez had no ideas on how to keep the nails long while playing fast cadenzas on guitar or anything else. He says his just stay that way.)

In #4 Beat staffer Bill Gottlieb snapped Gomez while he was playing a section of the Bach *Little Fugue*. His right hand is right over the opening, the wrist is straight, and he plays with the balls of his fingers, thus getting a softer, more melodic tone.

How to Hold Guitar

If you look hard at the pic, you can see that Gomez rests the guitar with the squeezed part of the figure eight on one knee, while under the same foot is a small specially built stool to keep the guitar at proper height. Gomez discovered by doing this, he avoided the strain of trying to hold the guitar properly at the same time he fingered.

Watching the man in action is something fantastic. His finger action is so firm, so fast, so completely articulated that you can't believe the passages after you have both seen and heard them done. He has developed a trick technique of splitting extraordinarily fast passages between both the right and left hands. Gomez's finger technique is so firm, that without even striking the string with his right hand, he can finger complete runs at almost full volume with the left hand high up on the neck of the instrument, setting the tone of the note at the same time he strikes it!

Not content with having evolved this amazing double-handed technique to the point where he practically uses both hands to pluck at the same time, Gomez has gone on to work out a whole series of special effects to give voice to what he feels is a completely untried realm of music for guitar.

For example if you check #2



Unmasking Of Joe, No Go-Sponsor Decides

New York—Joe Dosh, the not-so-mysterious mystery voice that handles the male vocals on the *Hit Parade*, is howling because George Washington Hill, daddy of the American Tobacco Co. (Lucky Strike), will not release his name to the public on a regular *Hit Parade* broadcast.

The big rub is that Dosh will be replaced on Feb. 9 by Andy Russell. And how is a boy to get a new sponsor or a nice club date if nobody knows that he's the guy whose voice has been pulling in all those millions of fan letters?

Joe was an FBI agent in Washington before *Hit Parade* days. He happened to make a V-Disc, which in turn happened to get into the hands of an executive. (After a few months of Lawrence Tibbett singing pop ballads, the account execs were looking everywhere.) The tobacco people hired Joe. But since he didn't have a name, only a good voice, they thought they'd dust off the old "Masked Marvel" gimmick and simply call our boy "Sing It, Joe."

Enough is enough, says Joe. But the big boys are standing pat.

You will notice that Gomez has crossed two of the lower strings with his left hand. This neat little stunt enables him to imitate

to perfection the drum and bugle corps found in so many European armies. He plays the crossed strings for a raspy, snare-head tone, while the other two fingers (what other two?—Ed. note) play two part trumpet harmonies.

If you look at #8 you'll see still another percussion effect that Gomez gets by hitting the guitar right at the bridge. It sounds much like the cluster effects on piano kids get by splashing their whole hand down.

Gomez has always admired the work of the flamenco dancers such as Carmen Amaya, so he put a special mounting board near the top strings and you can see him in #11 not only playing flamenco melody but with his 3rd finger, tapping out the complex counter rhythm which Amaya usually does with her heels!

Flamenco Style

Or if you would like a demonstration of the flamenco style (Modulate to Page 17)

Jack Robbins Sells Pub Firm to MGM

New York—Fulfillment of negotiations for purchase by Metro-Goldwyn-Mayer of Jack Robbins' piece of the Big-3 music publishing firm—Robbins, Feist and Miller—is expected June 6, according to those close to the firm, thus ending the flow of rumors during recent weeks throughout Tin Pan Alley.

MGM, which holds an estimated 51 per cent of the firm, will end up with a total of more than 75 per cent through the stock block purchase buy from Robbins with the remaining stock scattered among smaller holdovers Robbins held approximately 27 per cent.

Jack Robbins, who could not be reached at press time, previously refused to confirm the move estimated to net him upwards of \$500,000 should it go through.

MCA Signs Kid Ory, Gets Frisco Booking

Hollywood—Kid Ory has been signed by MCA, with a San Francisco spot in line as next booking. At present band is preparing material for their first waxing date under new Columbia recording contract, which is to take place here early this month.

Teddy Wilson Records His Piano For a New Musicraft Album



New York—Teddy Wilson recorded eight sides of his piano soloings for Musicraft last month, to be released shortly in album form. First pic is a close-up of Teddy and Walter Gross, who is an exceptional pianist and musician himself. Gross makes a suggestion to Wilson

concerning his solo. Second pic interestingly shows the reaction of the two musicians as they study the score as well as the suggestion. Final two pics are of Teddy, at the piano, during the recordings. They are unusual in showing a considerable amount (for him) of expression

on the usual dead-pan Wilson features. Sides recorded were: *You're My Favorite Memory*, *Cheek to Cheek*, *Strange Interlude*, *Hallelujah*, *Why Shouldn't I?*, *Sunny Morning*, *Long Ago and Far Away* and *All Of Me*.

"I, Benjamin friends all c explain. Your orchestra le To get a job in short stop just happen leader who House of De

Sterling Up Ba

Los Angeles one of co territory he years, is out together nev June 11 at J land, MCA

Posin'

by Bill Gottlieb

THE POSER:
Why must you wear a
goatee to play good hot horn?

THE POSERS:
Jazz Trumpet & Cornet
Men.

I lied myself, with pencil and
camera, to 52nd Street's dungeons
(Spiegels Club cell) where lives one
Dizzy Gillespie, trumpet player of
repute & innovator of Horns
Meets-Goatee. His explanation:

"Strictly utilitarian, man... strictly utilitarian! Nothing faddish about it. First, it gives my lips strength. You know what hair did for

Dizzy
Simpson. It's protection, too. Can't afford to let a razor get too close to those chops."

Then to 400 Restaurant, where
lives Red Rodney, star swingster of
Gene Krupa's stable. Red tries to
make like Gillespie but is ham-
pered torsionally, by his mere
19 years and invisible red coloring.
Pointing to his goatee, so
none could miss, he answered po-
sner thusly:

"No doubt about it. Goatees strengthen your lip. And for more things than just playing trumpet."

Metered to Kelly's where Rex
Stewart, sans goatee, contributed an
answer. (He spoke entirely by
cornet, the latest little technical
trick Rex has picked up.)

"Did you hear about the fur-trimmed trumpet player who got his goatee caught in a subway door? Think of that poor little piece of fur riding back and forth for a m-

Rex
Brooklyn. I met him and said, 'Kid, my heart bleeds for you.' He said, 'Boosh! I hit him forte and he hit me plente. Then we both butted into the nearest den and got all beard up—boy, was I Dizzy!'"

Needing a fourth & having no
kibitzers, I searched sub-surface
catacombs of Radio City, bumping
into Benjamin B. Benzylidine,
eminent trumpet man widely
known as The 17th Century
Gabriel. He was asleep in the
hell of his specially designed
bass trumpet. I tickled him with
a valve & he awoke, explaining
his out-sized goatee:

"I, Benjamin B. Benzylidine—my
friends all call me Three Bee—will
explain. You know how mad these
orchestra leaders are for baseball.
To get a job, you've got to double
in short stops. Well... some of us
just happened to fall in with a
leader who got booked into the
House of David league."

Sterling Young Picks Up Baton Again

Los Angeles—Sterling Young, one of coast's most successful
territory bandmen in pre-war
years, is out of service after four
years with air corps and has put
together new band here. To open
June 11 at Jantzen Beach, Port-
land, MCA booking.

Movies To Take Bands, Dancers Out Of Halls

The scene of our somewhat unusual interview is the store-room tucked away in the southeast corner of the White City Park ballroom, staid old edifice that it is, in Herrin, Illinois. I had my quarry at bay, being parked on a cracker box across

Mills Brothers, Chicago vintage, were beginning to go places in some of the better pubs. Undoubtedly they'll be coming back again now that the Mills forces have reverted to their peacetime pursuits of manufacturing coin machines after a few years building fightin' stuff. You know, I said to myself, Mr. Marlow might have something there that. But to him, I said, "I dunno."

"Look what happened to vaudeville."

I started looking but couldn't find trace of a thing—not in that room, anyway.

"Talking pictures—musicals on the screen," said John M. "Knocked it for a loop."

"But the Loop still has vaudeville," I cautioned, having in mind Bill Holden's Chicago nickelodeon.

On A Percentage, Too

"Yes, the day will come when you fellows won't have to knock yourselves out with long bus rides. You'll play the ballrooms in the movies—and on percentage deals, too," he concluded.

It's a thought, all right, and a very good one. Mr. Marlow didn't say just when all this would materialize, but I imagine he has in mind some six years hence.

Egan's Still Young!

Personally, I think it would be fun. Place has to be pretty dark to show movies, you know. Yesiree, there's heat in these blood vessels yet.

But, alas! What if they also take movies of the dancers to accompany those of the bands? True, the bands won't have to go to the ballrooms—but neither will the customers!

—Jack Egan

Hot Club of Chicago Pays Tribute to Pat

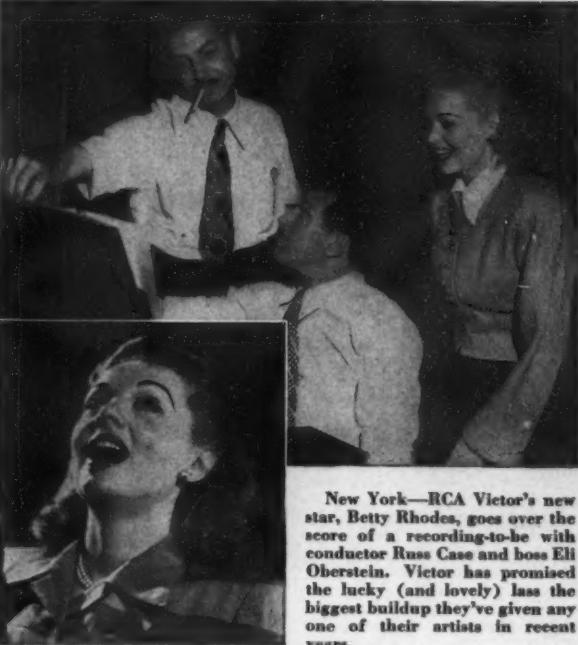
Chicago—The Hot Club of Chicago presented its sixth jazz concert Sunday afternoon, May 19. The occasion marked a tribute to Pat Pattison, well-known Windy City bass player who passed away last April. Doc Evans' Dixieland jazz band furnished the music for this memorial concert, and some of Pat's best friends were in the band. Doc Evans and Don Thompson, two of the most prominent jazzmen in the Twin Cities, played cornet and valve-trombone respectively. Bud Jacobson was on clarinet, Bill Otto on piano, Jim Lannigan on bass, and Lew Finnerly on drums and vibraphone.

On 'Music Hall'



New York—This attractive young lady is the featured vocalist (along with a guy named Nat "King" Cole) on the summer Kraft Music Hall program. She's Milena Miller, a lovely name, to be sure.

New Victor Star Is Betty Rhodes



New York—RCA Victor's new star, Betty Rhodes, goes over the score of a recording-to-be with conductor Russ Case and boss Eli Oberstein. Victor has promised the lucky (and lovely) lass the biggest buildup they've given any one of their artists in recent years.

Betty Rhodes, Victor Find, Is Here to Stay

New York—Once in a while you see a girl as good-looking as the young lady in the pix above. Then you hear some of her records and find out she sings as well, and the shock threatens to be complete. Lithesome lassie is named Betty Rhodes, a Pacific coaster mixed up in pictures, radio, television, and now a new RCA Victor record contract.

Ben Kemper, the Victor publicity man here in NYC, has been bending my ear about this gal for weeks, so I went over and camped for info at the desk of Ali Baba II, known to the less hip as Eli Oberstein, the brains and energy department at Victor.

Oberstein stated for publication, "This is the best looking girl, who can sing, in the country. We aren't thinking just of records either. Television is coming up, and she has already nabbed the title of *First Lady of Television* or some such thing on the coast. The point remains, she looks well, sings well, has had a load of experience—and we expect her to be the biggest thing yet on the label."

The Victor Routine

Oberstein is not generally given to day-dreaming and the Victor promotion machine, once it really gets rolling, is an awesome thing to watch. The boys in backroom press relations used to make bets that they could record the famed Victor Dog's bark and put it over the 500,000 sales mark within a few months.

The press release Ben gave me suggests that "music critics and clefwise showmen know that she reaches a high note with vigor, tapers or diminuendos on that very note before portamento to the next lower note." Then remembering it's written for a *Down Beat* staffer, it adds "(n.b. portamento: passage from one tone to another in a continuous glide through the intervening tones.)"

Evidently girl singers do this deliberately. I was under the quaint impression that they slid, swooped, and swirled for tones because they either thought it was bad taste to hit them on the head, or else just were doing what comes naturally: being flat.

And She Sings

Portamentoing or not, Miss Rhodes has an excellent voice. Her diction is good, her quality warm and natural, her phrasing easy. She will never be the greatest singer in the land from the musicians' standards by which you judge a Bailey or a Holiday. But on the basis of the four sides I just heard, the Ginnie Simmuses

Victor Pulls Out of Lombardo Band

New York—General Artists Corporation was approached late last month to handle the proposed band venture of Victor Lombardo—unsung brother and reedman of the Guy Lombardo Royal Canadian clan—but nothing definite had been set, Art Weems, GAC rep, told *Down Beat* at press time.

In spite of the status quo information, three rumors were being bandied persistently in New York daily press gossip columns concerning the move. They were:

That Vic's split from the band grew from the "freeze out" arrangement under which he has been working during his eight years with the Canadians.

That he has received only a salary since he has been with the crew, while the other brothers—Guy, Carman and Lebert—divvy up shares of the band's take.

That the remaining brothers will take legal steps to restrain Vic from capitalizing on the fame of the Lombardo name in his venture.

Nevertheless, in spite of the trade talk, pro and con, Vic is expected to organize his own band as soon as he is able to line up the necessary side men.

and the Jo Staffords are in for real competition.

This Is Always and Somewhere In The Night (Victor 20-1885) are from *Three Little Girls in Blue*, and like the following *I'd Be Lost Without You and What Has She Got That I Haven't Got* (Victor 20-1886) are all played at tempo without any prima donna tactics from Russ Case's violin section. You is slightly up, and she is better by the ballads than by it, if only because the vocal quality isn't as rich.

Miss Rhodes will be the kind of singer who will stand or fall by her material. Given good songs, she does and probably will continue to sound excellent. It's up to Victor and Oberstein to justify their initial confidence in the girl by seeing that she is given the right tunes to sing from here in.

—mis

Chicago Gives Granz Unit Biggest Gross

Chicago—The "Jazz at the Philharmonic" touring unit, directed by Norman Granz, pulled an overflow house at the huge Civic Opera House last month. The 3,600-capacity house was packed as many more outside clamored for admittance. Total gross on the Tuesday night date was just under \$10,000.

Though the unit, which took special pains to advertise it was a "rehearsed jam session," included such stars as Lester Young and Coleman Hawkins, Buck Clayton, Ken Kersey, Shadow Wilson, Helen Humes and Meade Lux Lewis, it was a dismal flop musically. Lack of good production was the main failure.

Amazed by the tremendous reaction to the concert, several bookers and promoters are hurriedly lining up talent and dates for new concerts. At least two promoters were working toward concerts within two months time.

The Granz unit, off-shoot of his Los Angeles Philharmonic jazz concerts, continued on its tour eastward. The date here pulled the biggest gross of the tour.

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Record Woodchoppers Album



Chicago—The Woodchoppers, the popular small combo within the Woody Herman Herd, recorded eight sides at the WBBM-CBS studios here recently for a new Columbia album. In the group, shown, are left to right: Red Norvo, Chubby Jackson (barely visible, background), Sonny Berman, Bill Harris, Woody and Flip Phillips. Not shown are Don Lamond, drums; Jimmy Rowles, piano; and Billy Bauer, guitar.

regular off-night spot.
Several top young musicians will be in the Dale band for those dates. Among them are: Lee Konitz, alto; Count Levy, piano; Pat Bouby and Kenny Mann, tenor sax; Eddie Bagley, Gayle Brockman (ex-Eckstine) and Willie Wells (ex-Henderson) on trumpets. June Davis, who left the Teddy Phillips band three weeks ago, may be featured on vocals with the crew. That depends, right now, on whether the small combo she is currently rehearsing with lands a regular job.

A fine new outfit opened recently at a hip little south side spot, which spells kicks for those interested in good modern jazz. Lloyd Lifton, pianist and vibes, heads a trio composed of Nick Viaz, bass, and Bob Lester, guitar. Spot is Pete Johnen's Jump Town, at 47th and South Western Ave. Lifton, who has been studying with Lennie Tristano, uses a lot of Lennie's brilliant harmonic ideas for the trio.

The Hampton band plays a week at the Regal theater, opening June 6, before their Band Box date. Duke Ellington opens on the 13th at the Oriental theater. And Woody Herman winds up six eventful weeks in Chicago with Thursday the final day at the Chicago theater. Buddy Rich's solid band, with vocalist Dottie Reid, trombonist Earl Swope, tenorman George Berg and trumpet Bitsie Mullen featured, is currently at the Sherman hotel.

The Chicago theater band, under Lou Breeze, added twelve strings, a French horn and a trombone for Frank Sinatra's booking. The Pied Pipers and Skitch Henderson accompanied. Bob Eberly was at the Oriental theater the same week and received several plugs from Sinatra, a fine gesture.

General working-over of Frankie Masters' brass section, before the band left on a long tour through the south, brought

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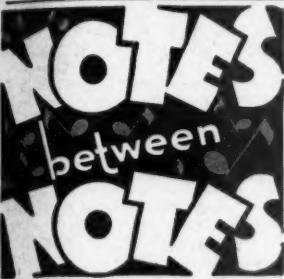
Frankie Masters' brass section,

before the band

Thornhill Opens With New Band



New York—Claude Thornhill, whose band opened at the Boston Post Lodge, in Larchmont, N. Y., May 29, rehearsed his new band for a long period before his first dance band job since his navy service. That was just to make certain the outfit would be as smooth as his much talked about pre-war outfit. Claude is hoping to start where he left off then—which was just a short way off from top success.



By Michael Levin

In the current issue of a coast music magazine, John Hammond, recording executive for Columbia Records, had some things to say about the Woody Herman band, specifically that the rhythm section wasn't all it could be, and that the band missed Davey Tough sadly.

In this day and age of every writer getting into print to protect his own special interests, deals, and record dates, it is a little refreshing to see someone with enough integrity to make a considered judgement critical of not only a personal friend, but a bandleader under contract to the firm for which he works.

Hammond can often be a shade arbitrary and rambunctious, but he's honest and sincere, and calls his shots as he sees them. In any business that's a guy to have around.

As long as we are on the subject of recording executives, we might as well drag in Walter Gross, of Musicraft. I had no conception of how much work Gross was turning out till diving into the blue haze of records for this issue. Practically every third disc seemed to be a Musicraft date with Gross either directing the band, playing the piano, doing the arrangements, directing the recording, or looking worried on the sidelines. Whimsical Walter who enjoys good music, watching pretty legs, and eating in that order has done himself a man-sized job. If he ever solves his current worry of how to play the piano and be in the control room at the same time, he'll eat his way right through Lindy's, with a blonde on either arm.

Perhaps behind the times, but still there should be another note on Betty Jerome who opened at the Little Casino (NYC) three weeks ago. I haven't heard her sing for over three years, and the difference is simply phenomenal. She does My Old Flame with a delicacy and taste that over-done tune hasn't seen in years. She finished the process of giving the ensemble a real kick by taking the famed French tune by Trenet, Voulez Qui Passe Sans Me Voir, and converting it from a two-step into a languid, rolling ballad with

completely perfect phrasing. Of course, having Ram Ramires as pianist doesn't hurt either. Two gal vocalists visiting the spot to hear Miss Jerome, applauded their mitts off for her, and then started moaning because their accompanists weren't as good as Ramires. So now she's thinking of quitting singing for summer theater work!

William Morris gave a big party for Duke Ellington and the press at the Paramount theater to celebrate the public announcement of Duke's new Musicraft contract. These big cocktail spreads are a fascinating source of anecdote. My only regret is that they don't get John O'Hara over to take down the dialogue the way it comes out. One booker there cordially greeted a man from another agency, and literally thirty seconds later was busily showing a band-leader why he could do more for him than the friend of that so-long-ago thirty seconds. Little groups eddy and mill around the people To Be Seen, while everybody is cheerful to everybody else. Sinclair Lewis had a wonderful term for that sort of thing: Men of Measured Merriment—and brother, don't we all love it!

Last week we went into a spot on 52nd street, only to have the owner grab me and demand to know why we hated "be-bop" music so. The same night we fell into Condon's, and were told off for thirty minutes by various characters as to how we didn't understand The One and Only True Jazz, the Infinitely Pure as Purveyed by Pee Wee and Pals.

Now, when you start getting it from both sides that way, it's time to start yelling "Pierre", which is French for quits. Both Bill Gottlieb and Eddie Ronan feel the same as I do: we ain't for nothin'—except good music played by anybody, anywhere, anytime. We aim to be reporters, not armed partisans.

Ever since I have started writing on music, I have been looking for a really satisfactory dictionary of music, not one of biographies, but specializing in musical terminology and its distinctions. The other day somebody bought me the Harvard Dictionary of Music (3rd Printing).

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Harvard University Press, 1945) by Dr. Willi Apel. After some days intensive use, I have yet to find a single thing wrong with it, and in using it, have cross-checked it with the better known reference books in the field. It is tersely and clearly written, and has almost 900 pages of the best-written musicology for laymen I have seen. The section devoted to the definition of jazz for example is only five pages long but gives a concise description not only of the history but all things the critics are now squabbling about. Each of the items has references to other books if you're really on a research kick. At \$6, this is a buy.

Just came out of a preview

of another of these movies that claims to portray music and its way of life. All that can be said is when are the Triumphant Eggheads who run Hollywood going to realize that there is more natural color in the music business as is, than they could dream up with five years of script conferences. The trouble would be in getting it down and past the Johnston office. Can you imagine trying to dream up more colorful people than Henry Nemo, Duke Ellington, Red McKenzie, Dizzy Gillespie, and all the rest? Oh well, I'm just joining the long line at the right on this point. Be marvelous if someday somebody would do one without all those "situations" though, wouldn't it?

Warner Bros. To Do

Young Man With Horn

Hollywood—Movie rights to the Dorothy Baker jazz novel, *Young Man With A Horn*, which have been acquired and dumped several times, are again in new hands but opus is closer to actual production. The Warner Brothers studio has purchased the property from Milton Sperling, who planned to do the picture as an independent production for Warner release, and turned the job over to Jules Furthman, young screen writer (*To Have And Have Not*) as his first production assignment.

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Vaude to New L. A. Theater

Los Angeles—The Orpheum, only theater in this city which has maintained a "live show" policy, goes on a straight picture policy when Andy Russell walks off the stage following his final performance June 3.

However, Los Angeles will not be without a spot to play top-rank name bands and musical attractions. All such attractions which have been signed for the Orpheum will be shifted to the Million Dollar theater, which is operated by same firm as the Orpheum and which has been renovated and redecorated at a cost of \$100,000.

The new policy at the Million Dollar will be inaugurated June 11 with a unit containing June Richmond, the Ink Spots, Eddie Vinson's band and other leading Negro entertainers. Other attractions, formerly slated for the Orpheum, which will now appear at the Million Dollar, include the Red Nichols and Milt Delugg bands (June 18), the Lecuono Cuban Boys Band (June 25), Duke Ellington (July 2) and Woody Herman (July 9).

Band Buzzings

Jimmy Grier draws the Catalina Island Casino assignment, re-opening the famous resort May 30, and making way for, Leighton Noble July 17. . . . Barney McDevitt is

LOS ANGELES BAND BRIEFS By HAL HOLLY

Vine street's Club Morocco has moved into the swing circle in a big way with Dave (the "Ace") Hudkins operating his talent exchange from there and installing a new set of interesting attractions. The Ace's initial offerings were to be unveiled May 23, included a new unit under Lucky Thompson (figured to contain Dodo Marmorosa on piano) sharing the stand with the Vivian Garry Trio. The Tommy Todd Trio, with songs by Linda Stevens, was to be the main attraction on Monday nights devoted to guest appearances by visiting swing stars. Looks like the Ace, who has been more or less buried since the old days when he was right hand man to Artie Shaw, is back again.

Band Buzzings

shopping for a trio or quartet to share the Avadon stand with Henry Busse, who replaces the Garber-Sherwood deal June 19. . . . Garwood Van goes to Arrowhead Springs hotel, top California mountain resort, opening June 15.

Nick Cochrane, with combo he has been heading for several months at Hotel Hayward's Rhythm room expanded to four saxes, five brass, three rhythm, was scheduled to follow Noni Bernardi as co-feature with Lawrence Welk at the Aragon. Nick is turning down all offers from would-be financial backers; says "If I make my way into the top band brackets it will be 'in one piece'—and all mine." . . . Teddy Powell is putting new band together here.

Jive Jottings

Pee Wee Hunt combo comes into the Palladium as alternate to Frankie Carle June 13. . . . Benny Carter, with band at full strength, is at the Swing club, which hasn't had a big band since Carter played there a few years ago. . . . Joe "Honeydripper" Liggins due June 12 at Shepp's Playhouse, sepia spot now under management of Billy Berg. . . . A fanfare to Eddie Beal, one of the most satisfying pianists in the business, and his new quartet, for introducing new ideas in music with the two guitars of Irving Ashby and Louis Gonzales and the bass of Billy Hadnott. The credit goes to all of the boys, who put in hours of daily rehearsal to work up and memorize the intricate

Notings Today

It's good to see Peggy Lee

things they play. And they are doing an evening shift at the new Penthouse, and an after-hours (1:00 to 5:00 a.m.) turn at Luke's Rhythm Club. . . . Happy Johnson has Karl George and a lot of other fine boys in his band at the Club Caterer's in Long Beach, where he has been holding forth for several months.

Notings Today

getting those radio breaks. She has new air spot as co-feature with Tommy Riggs on the summer Borden show replacing the Ginny Simms (CBS-Fridays). . . . Barclay Allen is the new music director at KLAC, making three in three months. . . . Ralph Anthony, former Down Beater from Cleveland, is manager of the newest Al Jarvis record shop, located in the Fifth Street Store.

Carl Fischer

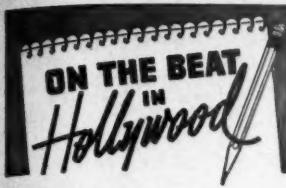
COOPER SQUARE

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COOPER SQUARE

Carl Fischer



By Charles Emge

Do You Love Me, the latest Harry James picture, which went into production under the title *Kitten on the Keys*, has finally been released and it's pretty obvious that it was re-hashed several times to get the kinks out of the continuity.

James comes closer to drawing a bona fide actor's role than any handiwork to date. He's the third party in a "love triangle," with Maureen O'Hara and Dick Haymes in the other corners. We don't see any Academy awards in the offing for Harry but the experiment has novelty value.

The music in *Do You Love Me* is carefully designed for the entertainment of movie goers who don't care too much about music one way or the other, those who are satisfied with catchy songs and are impressed, if not moved, by the sound and size of a symphony orchestra, regardless of whether it is playing Tchaikovsky's *Fourth Symphony* or a "symphonic swing" arrangement of *St. Louis Blues*, as it does here.

But for those who sense musical values, and there are a lot more of them than movie makers realize, *Do You Love Me* has few interesting moments. A "jam session" sequence that might have been a highlight is just another routine "jump" number, in which only pianist Arnold Ross gets a real break, and trombones are seen when saxophones are heard. All of which won't keep the picture from holding its own at the box-office.

Sound Stage Siftings

Edgar Fairchild, Uni music director, recorded harpsichord passages which Marjorie Reynolds will appear to play in haunted house sequence in *The Ghost Steps Out*. . . . So many people have commented on swell job Rita Hayworth does on her songs in *Gilda* that we feel called upon to note again that the voice is that of Martha Mears. . . . Desi

who, dat

LUCILLE FANOLLA

This is the true name of this luscious thrush, who was born in Alliance, Ohio, but moved to Chicago with her parents and attended Bowen High School, which also is Gene Krupa's alma mater. She was to sing with Krupa's band eventually, but before that was featured canary with Johnny Seat Davis, Ted Fio Rito and

Bal McIntyre. She encountered romance in the Krupa orchestra and on May 30, 1943, she became the bride of tenor saxman Lynn Allison. When he donned a uniform, she became a single attraction, singing in hotels and clubs in Chicago. Now that he has returned, both are appearing with their own four man combo at the Kentucky Lounge, 67th and Ashland in Chicago. You know this vocalist as:

Wanda Wold

Insist on the Genuine
HARMON
(Wow & Wow)
MUTES
They're Back Again
Better Than Ever

Arnaz band and Ethel Smith are musical headliners in the new Universal musical, *Cuban Pete*. Arnaz unit completed job before heading for Manhattan's Copacabana.

Eddie Heywood and band are reduced to a few minutes of background music and a couple of brief shots of Eddie in the new 20th-Fox picture, *The Dark Corner*; another one of those cases where a musical attraction is signed by a studio and spotted in a picture for no special reason. . . . Milt Delugg and his "Swing Wing" band, recently at Billy Berg's Hollywood hotter, are doing a featured musical assignment in the Columbia picture, *It's Great to Be Young*.

A starting date on *The Fabulous Dorseys*, Charles R. Rogers production, has finally been set. Cameras start turning July 8. . . . RKO ready to launch a series of miniature musicals (differing from shorts in that each will have a "story") featuring nationally known orks. First will be

New Music Set-Up For Enterprise Co.

Hollywood — Steadily growing emphasis placed by movie producers on place music now holds in picture making is seen in extensive music set-up being organized for newly formed Enterprise Productions. A department headed by Rudolph Polk, one-time concert violinist turned artists' manager, will function on an international basis. Representatives will secure composers, conductors and standard musical works for use in Enterprise pictures.

Polk hopes to secure works of such composers as Stravinsky, Follow that Music starring Gene Krupa. On completion of the two-reeler Krupa goes into a new feature, *Beat the Band*, at the same studio.

Richard Strauss, Prokofieff, Shostakovich, et al, and possibly original scores by them for movie use.

Stravinsky has already been approached with idea of doing score for *Arch of Triumph*, film version of the Erich Remarque novel. Stravinsky is giving plenty of thought to offer, said to be highest ever made for an original motion picture score, somewhere in neighborhood of \$100,000 (more than most symphonic composers earn in a life time).

Majestic Signs Morton Downey

New York—Not to be left out in the current rush to obtain name talent, Majestic Records, Inc., signed Morton Downey late last month to a contract calling for single record and album cuttings, the first of which are slated to be released within the next few days.

First pressings are to include the Irving Berlin evergreens, *Blue Skies* and *All By Myself*, coupled with the late Vincent Youmans' standards, *More Than You Know* and *My Romance*.

Downey started today at 12:15 (EDT) the first in a new radio series entitled *The Coke Club With Morton Downey*. Music on both the air show and the Majestic records will be by a Jimmy Lytell studio group.

Ted Steele Trying With Dance Ork

Los Angeles—Ted Steele has resigned as music director at KMPC to form dance combo. Opens June 11 at San Francisco's Palace hotel.

Down Beat covers the music news from coast to coast.

diggin' the discs with MIX

Last issue it was Cosmo Records' followup catalogue which rated mention. This time ARA Records, new coast outfit, drags space with its new record label. Pet gripe of musicians and record-buyers for years has been

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- Gonna Be Blues, Somebody's Got to Go—Eddie Vinson—75¢
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- I'm Always Chasing Rainbows, What You Do to Me—Harry James—53¢
- 920 Special, Ain't Misbehaving—Harry James—53¢
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- Show Shiner Drag, I'm in the Mood for Swing—Lionel Hampton—53¢
- China Stomp, Rhythm, Rhythm—Lionel Hampton—53¢
- All That Glitters, Who's Got a Tent for Rent—Tony Pastor—75¢
- Two Timie Girl, I Didn't Mean a Word I Said—Sleepy Valley—53¢
- Cement Mixer, The Gypsy—Hal McIntyre—75¢
- Young Man's Blues, Straighten Him Out—Jack McVee—75¢
- Who Wants Blues, No Voot, No Boot—Dinah Washington—75¢
- Blues Around the Clock—Tab Smith Sextette—75¢
- You Don't Love Me Blues, Mean Old World Blues—T-Bone Walker—\$1.05
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- You Are My Sunshine, When My Blue Moon Turns—Denver Darling—75¢
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- The Hipster's Blues, Get Your Juices at the Dussets—Harry Gibson—75¢
- Lover, Man, Shaw 'Nuff—Dizzy Gillespie—75¢
- Route 66, Everyone Says Hello Again—King Cole Trio—53¢
- It Couldn't Be True, Everybody Loves My Baby—Three Sons—53¢
- Rise in Boogie, Step That Dancin' Up There—Harry Gibson—75¢
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that the only thing printed in legible type on the disc label was the name of the company, leaving the band and tune titles to those fortunate sleuths with magnifying glasses and patience. Some corrective steps have been taken by outfits like Blue Note and Jewel, but ARA this time comes on with a completely revamped label reducing the company's monicker to really small type and giving the band and tunes played the display they deserve.

Even better, at the bottom of the label is listed the title of the tune on the reverse side. This answers the problem of juke box addicts, record reviewers, and pile thumpers who want to know what's on the other side without breaking their necks or wearing out their wrists flipping.

Judgement Day is approaching for the smaller record companies. This is the kind of smart merchandising exploitation combined with good talent that can enable a new firm to withstand the forthcoming battering from the Big Four.

Symbol Key

- JJJJ Tops
- JJJ Tasty
- JJ Pleasing
- J Boring

Down Beat is now using symbols to tell you at a glance something about each record reviewed by "Mix", who, of course, is Michael Levin.

Hot Jazz

Timmie Rosenkrantz and His Barons

- JJJ Blue At Dawn
- JJ Bouncy

The last record of Timmie's Barons I reviewed was in 1937 when he did a session for Victor with part of Duke's band mixed with Basie, and Inez Cavanaugh vocals. This time Irene helped "write" the tunes, and the band

has Norvo, Ventura, Hardwick, Bothwell, Carney, Jimmy Jones (piano), Specs Powell (drums), and John Levy (bass)—a very respectable get-up. *Down* opens splitting phrases between Norvo and Jones and then a typical Carney contrib on baritone, into a Norvo solo very reminiscent of the sort of phrasing he did on the famous *Just A Mood* (1938). *Bouncy* has a Carney-Ventura comparison that should interest you. (Continental 6012)

Dickie Wells Orchestra

- JJJ Linger Awhile
- JJ Hello Babe

Dickie Wells Big Seven

- JJ Opera in Blue
- JJ Drag Nasty

First sides were a Bob Thiele session with Bill Coleman, Lester Young, Ellis Larkins (piano), Al Hall (bass), and Freddy Green and Jo Jones on guitar and drums, while the second two were for Steve Smith, starring Bud Johnson (tenor), George Treadwell (trumpet), Cecil Scott (baritone), Jimmy Jones (piano), Al McKibbin (bass), and Jimmy Crawford (drums). Despite Dicky's shouted "take another, daddy" to Lester, Bill Coleman's "trumpet with the Paris tone" walks off with *Linger*,

BEST BETS

Hot Jazz

You'd Be Frantic Too
Lips Page (Commodore 571)

Swing

Ten Lessons With Timothy
Tony Scott's Club Downbeat Septet (Gotham 105)

Dance

Why Was I Born
Walter Gross (In Musicraft 4444, 6)

Vocal

Rhumba Rhapsody
Miguelito Valdes (Musicraft 362)

Novelty

Hallelujah
Russ Case (Victor 28-0408)

while *Babe* sounds much like some of the jump tunes Wells used to do with the Hot Club of France. *Tempo* drags on the latter. Both *Blue* and *Nasty* are bothered by bad pressing. Former is a sax concerto for Bud Johnson in which he plays well but shows a certain loyalty to Young and Websterian style. (*Signature* 23115 and *HRS* 1018)

Lips Page

JJJ You'd Be Frantic Too
JJ Rockin' At Ryans

There is a slight amount of surface noise on these new Commodores, but Barney Gabler tells me that they are using a 30% shellac mixture, which ranks amongst the highest these days, and that after a few playings, the discs are far more hearable than the run-of-the-mill 12% breed. *Too* is certainly worthwhile giving the test. *Lips* has a vocal backed by Ace Harris' piano, moving on to some tenor by Lucky Thompson. All three are distinguished, this being one of the best of recent blues sides. Has much of the mood of the classic Basie *I Left My Baby*. *Ryans* has a Thompson tenor touch that goes, giving way to *Lips* with far purer horn tone than he has shown in recent years. Big Sid Catlett is his usual large-toned and solid self at drums. (Commodore 571)

Dave Tough Quintet

JJJ East of the Sun
JJ You Were Meant For Me
JJ When You're Smiling
JJ Love Walked In

Tch-tch, but Ted Nash gets off some pretty tenor, both ideas and tone, though with a vibrato so wide you wonder how he manages to hold it under control. The rhythm balance on *Sun*, isn't too good—makes it sound a bit stiff. Trumpet of Joe Thomas is restrained and intelligently phrased, while leader Tough's only solo contribution is a soft pedal role at *Sun's* setting. *Me* is medium-tempo and starts to rock during Bernie Leighton's piano chorus, continuing with Nash and Thomas. Get the trick $\frac{3}{4}$ time Leighton plays back of Nash. This one has a little balance trouble too, with Tough's cymbaling showing up a mile heavy. *Smiling* speeds unaccountably during the first chorus, with the whole side sounding a little confused. *Love* has a demonstration by Thomas as to how to play a lead chorus and make it different. Surface this one is pretty bad. (*Jamboree* 906-7)

Wingy Manone

JJJ Confessin'
JJ Cement Mixer

This side came in pretty badly cracked, so there's a lot of guessing. But a bunch of crack coat side-men including reedsters Matty Matlock and Herby Haymer give the Wing smoother accompaniment than his gravel voice usually gets. There are some really frantic sax passages back of the vocal, and their execution is superb, especially the lead altoing. Wingy's horn is still good to hear, though he has made more forceful sides. *Mixer* comes complete with stirring effects and lyrics a la Rooney plus a clambake Dixie section. Herby Haymer's tenor gets a

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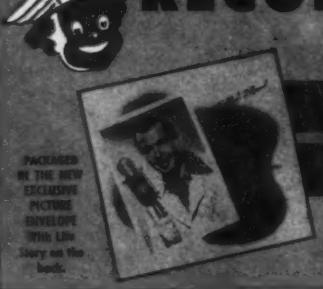
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chance between bubbles towards the end. (4 Star 1074)

Eddie Lang-Joe Venuti All-Star Orchestra

J J J After You've Gone
J J Farewell Blues
J J Beale Street Blues
J J Someday Sweetheart

Some roster! Jack and Charlie Teagarden on tram and trumpet; BG, clarinet; Venuti, violin; Lang, guitar; and Frankie Signorelli, piano; Ward Lay, bass; Neil Marshall, drums. Originally issued in 1931 on Vocalion, these have many things which still stand up today. *Gone* spots that melodic rhythm which Lang played so well, some "straight" Goodman clary, plus the Teagarden brothers justifying their reputations, and Venuti playing a double-time chorus. Rhythm section couldn't hold em down at the end though. One of the country's best fiddle men listening to these records the other night said, "If only Venuti had stayed up with the harmonic colorings of the past ten years, he would be busting things wide open today." *Farewell* sounds especially interesting when you compare it with the 12 inch recording the Dorsey Brothers made in 1935 of *Weary Blues* for the similarity in ideas of BG and J. Dorsey. *Beale* and *Gone* have Big Gate Teagarden vocals, while *Sweetheart* has an almost classical intro by Goodman, leading into good solos by all concerned. This is no album of just historical interest. There is a lot of fine music here for all tastes in Jazz. The recording is astonishingly good for 15 years ago. (Brunswick Album 102)

Kansas City Six

J J Three Little Words
J J Four O'Clock Drag

Words, cut in March '44, was taken at one of those in-between tempos which happen to the best of men at the best of sessions. The Six, including Lester Young, Jo Jones, and John Simmonson (bass) just didn't make it happen here. Best hit is Bill Coleman's trumpet contrib against a Dicky Wellish sounding riff. Joe Bushkin's usually flawless piano shows some fuzzy phrasing and several mistakes on the opening. He sounds much better on *Drag*, a slow blues, with Wells (trombone) and Young showing to advantage too. (Commodore 573)

Vito Musso's All-Stars

J J Moose On A Loose
J J Vito In A Jam

Moose tears in with Vito spreading himself to some quasi-rumba drumming. Tune the sub-dominant, tonic, dominant kick with scored breaks. Back to some more of the opening effect with trombonists Kai Winding and Gene Roland helping Vito walk it out. *Jam* is another demonstration of the tremendously powerful Musso sax attack with Safranski playing bass up near the 42nd position. Ending is quite something, on the order of the surprised Hawking used to tack onto the old Fletcher Henderson sides. (Savoy 599)

King Cole Quartet

J J Sunny Side Of The Street
J J I Like To Riff

This is an old master, cut originally methinks for US Records. *Street* is at a delightful bounce, with the added drums showing up for a two-bar bit occasionally. These guys certainly can play and sing. *Riff* is taken at a faster

clip than the Barnet-Holland version, but get the trio dictation—it's well-nigh perfect. There's a drum solo, very tastefully done for a change, sounds like the way O'Neill Spencer used to play them with Kirby. (Savoy 600)

Lips Page

J J J These Foolish Things
J J Six, Seven, Eight, Or Nine

This is another '44 recording session, *Things* starting off with 8 bars four-way ensemble split between Lips (trumpet) and the Hammond, Bostic and Byas saxes. It's pretty and effective. Shifts up a whole tone to E-flat for Byas' solo backed by Clyde Hart piano. This isn't just "melow-as-a-cello" blowing; there are very listenable ideas scattered throughout. Last chorus closes as the record starts, but with open voicing and Lips up an octave. Embryo recording directors could afford to emulate the air of careful attention this side shows. *Nine* is another of them good Page blues, both as to trumpet and vocal. The title refers to the number of children around the house, with Lips worried about the right papas. (Commodore 574)

Red Nichols and His Five Pennies

J J Ida
J J Feelin' No Pain
J J Avalon
J J Nobody's Sweetheart
J J Buddy's Habits
J J Boneyard Shuffle
J J Washboard Blues
J J That's No Bargain

This is another re-issue of sides made between 1926 and 1928 with Jimmy Dorsey, Pee Wee Russell, and Fud Livingston splitting the clarinet roles, Eddie Lang and Carl Kress doing guitar along with Dick McDonough's banjo, and regulars Miff Mole (trombone), Adrian Rollini (bass sax) and Vic Berton (drums). Arthur Schutte plays all the piano sides except *Feelin'* and *Ida*, done by Lenny Hayton.

Ida has the open trio voicing with lead carried on bass sax that Nichols liked to use. On this record, as on the majority, Vic Berton experiments with kettle drums back of solos. The idea is good, but it certainly doesn't always come off here. This side was Pee Wee's first NYC date. His solo sounds like unperturbed Russell.

Pain has something played by Rollini which sounds like a mouth organ, but which was a bastard sax of Adrian's own invention. It also ends on an unresolved major 7th which may bother you a little. *Avalon* certainly cheats on the label: there were 8 men on the date, with Leo McConville added on trumpet and Dudley Fosdick playing a chorus on melophone and actually making that cumbersome hunk of tubing sound like something, after a celeste chorus by Schutte.

The album's notes say "the closing ensemble is in that hell-for-leather manner still favored in small-band work." The brass parts are completely scored—so where is the legend that Chicago didn't read music at all?

It isn't claimed that these are records you will play every night at twilight. But I found a lot of interesting things on them, especially Nichols' trumpet and Kress' guitar. It was simpler, and less affected day and these discs make a welcome change, even if those kettle drums scare you a little.

The accompanying booklet, by Charles Edward Smith, outside of a few incidental such as quoting

Rousseau, is one of the best and most informative ever done for a jazz album. Interesting to note that Decca is keeping the Brunswick name alive: these records were not only issued under the old Brunswick name, but the booklet is copyrighted 1946 by the Brunswick Radio Corp. (Brunswick Album 1019)

Swing

Eddie Heywood

J J J Carry Me Back To Old Virginny
J J Blue Lou

This was cut in February '44, but its age does it no harm! *Virginny* is played at a marvelous drag tempo that would have taxed even the '36 Lunceford band with Vic Dickenson (tram) and Lem Davis (alto) practically falling off the phrases while Doc Cheatham has himself a several-

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chorus trumpet solo. Very few bands play 'em like or as well as this one, with the hand-claps going to Dickenson's slitheringly powerful trombone. *Lou*, as usual, is done-up tempo with Heywood playing most of the solo spots. He's used many of the ideas before, and the arrangement isn't extraordinary. Rhythm sectioning by Al Lucas and Jack Parker is good. (Commodore 570)

Tony Scott and His Downbeat Club Septet

J J J Ten Lessons With Timothy
J J J All Too Soon

First side is very definitely bop, and I will confess to not having heard Tony Scott play before. But both the arrangement turned in by Bill Simon and his clarinet solo are tops. There are a few clinkers, but he combines the characteristics of be-bop style with a legato phrasing that makes it very definitely

(Modulate to Page 18)

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Does The Publisher Know What's Best?

Can an outside source tell a bandleader exactly how he is going to play his music—and make it stick? It looks that way, according to a current argument between a large radio ad agency, J. Walter Thompson Co., and a publishing firm in New York City.

The ad agency requested permission of the publishers to do a parody version of two of their old tunes on a big radio show. Max Dreyfus, the publisher, said nix—it would hurt the value of the tunes too much. Dreyfus, who controls subsidiaries owning Kern, Gershwin, and other name catalogues, has in the past refused to okay recordings of evergreen tunes by dance orchestras, claiming the treatment was too jazzed up for his tastes.

Now there is a very nice point of etiquette involved here. We feel sure that the publisher wouldn't want to say bluntly in print, "We are all-intelligent and able to determine the best way our music should be played—therefore we reserve the right to tell orchestra leaders and crack musicians the way in which they WILL interpret our numbers."

Nobody wants to say anything like that—it doesn't look nice. Makes for trouble over the coffee cups and the word would go round the sporting circles that on Mr. X a tri-cornered hat would look well.

No, the usual arguments advanced in this sort of situation are that allowing dance bands or jazz musicians to vary the nature of the song, ruins its value commercially. (Incidentally, it took some months to get permission for the Hawkins recording of *Yesterdays*.) Wherefore leave us look at the record: *Freddy Martin* and sundry other gentry did a whipsnorter of a job on the *Tschaikovsky Piano Concerto*. Result: the year after the *Martin* record came out, *RCA Victor* sold more copies of the original version of the *Concerto* than of its entire catalogue a few years before. The same has been true of every other classic re-adapted to a dance version.

Perhaps this is a special case—how about the classic jazz ballads. What happens to them when they get bashed and mangled at those various and awful things those jazz musicians call "jam sessions"—the term itself should be enough to warn you.

Take *Stardust* (which incidentally was first played as a stomp tune). It has been recorded in every manner known to man and musician. Kazoo artists, accordionists, Louis Armstrong, the Boston Pops, and even that Benny Goodman have recorded it. Unfortunately *Stardust* is still a classic favorite with the American public.

Thus it would seem there is at least reasonable evidence for believing that well-known ballads or even classic works lose neither their monetary nor their popular value when given over to the brutish hands of the dance musicians and their foul ways.

Which leaves us with the dilemma of why Mr. Dreyfus feels as he does about his catalogues. We don't know—and so far, we haven't been able to get a satisfactory answer.

We do feel that this sort of thing is dangerous. It's a small point of course. But in so far as is possible, no one man or small group should have the ability to step in and tell artists what they will and won't do before they can perform. Can you imagine the howl that would go up if Petrelli tried it? And heaven knows there is precedent for it in classical music. We don't imagine Haydn would feel too happy about what Brahms did to his St. Anthony Chorale in the famed Variations, except that he would have been too good a musician not to recognize the merit of the changes.

Certainly Leopold Stokowski playing the Bach *Toccata and Fugue in D Minor* is a far cry from the original score. Yet there is a place and a recognized one for his musical forensics.

All art and certainly music can only go ahead by experiment. You may not like the particular smells and odors

Likes ETO Job



Frankfurt—Chicago's Cal (Smoky) Hill is one of the American Forces Network employees that choose to miss the redeployment pipeline and remain in the ETO. The 28 man's home town is Kenilworth, Illinois, and he was an enlisted man with the American Forces Network before reverting to civilian status in the ETO.

CHORDS AND DISCORDS

Thanks To The British

To the Editors:

Your story on the solid Ted Heath ork that is sending the British cats was like a breath of home! Many a lonely midnight shift in France I spent with my earphones pressed close to my head catching the rocking, bouncy work of the RAF band. Whenever the AFN stations locked up for the night and no more of those heaven-sent V-discs were to be dug, we night owls depended on the BBC for our wee hour music—and they came through!

It's honestly an insult to our overseas neighbors—I mean all those 10-year old discs by English music hall combos that are passed off here as UK jive! Believe a horn man, they have outfits that can stand up to any of our modern bands of the Spivak-Monroe class. And Beryl Davis, Heath's chirp, is a honey of a vocalist with a smooth, mellow flavor. She's clearer voiced than Tilton or Stafford . . . and you know how swallow-throated are Martha and Jo.

That *Top Ten* program had, that come out of the laboratory, but you have to admit that without 'em, come no inventions.

It's the same process with music. There is no person, Toscanini or no, big enough or musically competent to say: "This is right, and shall be, and this must cease." Our recent opponents in Germany had a flunkie grand-son of Richard Wagner who performed that task—it would be a pity to see even the symptoms crop up here.

We don't think that the people concerned in this affair feel that they are being dictatorial or that they intend to do anything but protect their business interests, as they certainly should.

The Beat, however, opines that dictating artistic policies, regardless of the reason, is messy stuff, and can have only harmful effects in the long run.

We honestly believe that publishers cannot affect the long-run value of their tunes by this sort of flat censorship. We hope that a way can be found to eliminate the policy wherever it has grown up.



"So I sez to him: 'The guy is a flat!' And he sez: 'What's a flat?' So then I explained to him that a flat is a square—stretched out."

when I heard it, a clever device. The band was divided into 3 sections, the *Brass Hats*, *Singing Strings* and *Squadronaires*. They all got together on the final number. You might think the idea trite and impractical but the keen arranging handled it ideally.

As I haven't noticed it yet in the *Beat*, I would like to thank the British music world for giving us GI's in the ETO some of our own brand of licks. I wish we could get some of the more recently waxed UK swing. They would prove interesting. Especially stuff by Paula Green.

M. Rapiophy.

They're Never Too Old

Brooklyn

To the Editors:

I am a young girl of 77 but I have a favorite singer the same as the very young girls. He's Tommy Ryan and I think he's wonderful! Couldn't you have some stories about him sometime?

Daisy C. Cogswell.

All Out For Bob

Erie, Pa.

To the Editors:

How about giving a good guy a break? I mean Bob Eberly. Bob's a civilian once again and he deserves a big welcome back to the music world, yet I've seen only one little mention of him in the *Beat*. How come? While other, more fortunate, singers were blissfully going on with their careers during the war years, Bob had to postpone his going out as a single until he was discharged. We're not saying he shouldn't have had to become a soldier—rather—we're really proud he was, but now let's show him we missed him and are really happy to see him again. In other words, let's treat Bob Eberly as he deserves to be treated, the best is none too good.

Virginia E. Wellington.

A Reassuring Sign

Hollywood

To the Editors:

Your sound-off in the column *Notes Between the Notes* in the May 6 issue is a reassuring sign; a growing adult outlook regarding music and social affairs by those of us who like the former and learned something of the latter during the past five years.

Keep pitching, it's great. As a long-time lover of Condon jazz, which I still collect and play and recently a recorder of Dizzy Gillespie's band, I say, let's have more tolerance, more awareness of what's going on in music and the world; more emphasis of

RAGTIME MARCHES ON

NEW NUMBERS

CRESS—A son to Mr. and Mrs. John Cress, May 13, Harvard City, Ill. Father is trombonist with Buddy Shaw band, Latin Quarter, Chicago.

OLIVER—A son to Mr. and Mrs. Eddie Oliver, May 9, in Los Angeles. Father is band leader.

GORDON—A son to Dr. and Mrs. Harry Gordon, May 1, in N. Y. Mother is former Shirley Heller, band singer, and sister of Jackie Heller.

MASSEY—A son to Mr. and Mrs. Guy Massey, May 11, in Hollywood. Father is radio singer.

TIED NOTES

NEVILLE-CAPUTO—Bobby Neville, drummer with Don Roth trio to Terry O'puto, May 6, in Chicago.

HANDY-MORSE—George Handy, arranger for Boyd Raeburn, to Flora Ann Morse, sister of Ella Mae Morse, May 13, in Las Vegas.

COTTON-RUDER—Harvard Cotton, to Deborah Ruder, April 14, in N. Y. Both with records.

LAVALLE-ANGELUS—Paul LaVale, musical composer and conductor, to Marie Angelus, stage and screen actress, April 12, in N. Y.

DEMPS-URYGA—Raymond Demps is Esther Cecilia Uryga, musician and daughter of Peter Uryga, composer, May 4, Detroit.

RANKIN-THOMPSON—Joseph Rankin, xylophonist, to Gay Thompson, singer, May 7, in Philadelphia.

LOST HARMONY

SHOWALTER-MORSE—Ella Mae Morse from Richard Showalter, recently, in Hollywood.

FINAL BAR

KEANE—Michael Keane, 69, New York music publisher, May 7, in Yonkers, N. Y.

CHAVEZ—Dolores Chavez, 24, night club photographer and wife of band leader, Eddie Chavez, May 13, in N. Y.

sound and suspect values in all things. While at it, we might get rank and filers thinking more about articulate and democratic unionism in the AFM.

Ross Russell.

Watch Kenton In '46

Greensboro, N. C.

To the Editors:

We're gassed! The Stan Kenton outfit played here a few days ago and the impression he left with us was the greatest. His band is dynamic—just as Stan Kenton is. We followed him for three days—even to Danville, Virginia. So you can see what we think of his outfit.

June Christy sings better than ever; Vito Musso blows; Shelly Manne makes with the heat—what's to keep them from hitting the top? Our answer is "nothing!" Watch out for Kenton in '46.

Cpl. Frank Hudec
Cpl. Buddy Bordeau

Ray Robbins Crew Clicks



Memphis—Under the guidance of MCA, Ray Robbins, former vocalist and trumpet man with Chuck Foster and others, organized a Dick Jurgens styled band which has been clicking since its formation 5 months ago. Above shot (left to right) shows Ray Robbins, Nita Nance and Johnny Corlett doing *Sioux City Sue* at the Peabody hotel here. Personnel includes: Ray Robbins, leader, vocals and trumpet; saxes, Russ Mass, Jack Baddeley, Gaynor Maxwell, Johnny Green; trumpets, Paul Chapman, Sherman Mullen; trombones, Charlie Fite, Frank Llewellyn; piano, Art Roche; bass, Al Bader; drums, Johnny Corlett; chirper, Nita Nance.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX
By GEORGE HOEFER, Jr.

Some of you collectors who are "up to the discog" will recall a record by Eddie Cole and his Solid Swingers. They made four sides on Decca back during the middle thirties; on 7210 *Bedtime and Honey Hush*, on 7215 *Thunder and Stompin' at the Panama*. The personnel included Nat "King" Cole (piano), Bill Wright (tenor), Eddie Cole (bass), Kenneth Rhone (trumpet), Tommy Thompson (tenor), and Jimmy Adams (drums).

King Cole has since become quite famous but this article concerns Bill Wright, the tenor sax and clarinet man. Wright entered the Chicago jazz scene as a member of the Harlem Playgirls (all-girl orchestra) as arranger in 1932. He next joined Jimmie Noone on a Southern tour which lasted until January, 1935.

His next assignment was staff arranger and tenor man with Nat Cole's band. After several years Cole decided to give up the large band idea and to concentrate on the Trio. Bill took over the Cole band and brought it back to Chicago from California to open at the Platinum Lounge following Noone in August, 1937. Others in the group were Shorty McConnell (trumpet now Eckstine), Ray Nance's wife, Melrose Colbert, as vocalist, Prentice McCarey was on piano, Frank Derrick, alto and violin, and Henry Fort on bass. Red Saunders present alto, Nat Jones, made up the balance of the first

Billy Wright band. The outfit played such spots as Bill Beasley's Esquire Club, Toronto; Chicago's Cotton Club; Hank O'Hare's Cocoanut Grove roadhouse; and Ralph Marco's Town Club, in Cicero. Finally they followed Roy Eldridge into Sam Beers' famous *Three Deuces*.

Bill Wright has been in the service for the past few years and just recently was discharged. He has now organized a new band with John Burton, piano; Joe Brooks, trumpet; Charles Griggith, vocal; Roy King, bass and the leader on tenor sax and clarinet.

Jazz Publications: Sinclair Trall, prominent English collector, announces a new magazine for collectors entitled *Pickup* published at 171, Quinton road West, Harborne, Birmingham, England. Mag is modeled after the American *Record Changer* with listings of records for sale, wanted, auction and trade.

Collector's Catalogue: Don F. Welsford, 356 Main St., Saint John, New Brunswick, Canada. Collects the theme songs of name bands. Wants Charlie Spivak's *Stardreams*.

William E. Hall, 1514 Lakeland Ave., Cincinnati 16, Ohio. A Lunceford specialist.

G. J. W. Burch, 2 Carlton Terrace, Camels Head, Devonport, Devon, England. Would like to trade English records for current issues in this country and for American publications.

T. W. Davies, 7 Grafton Road, Newport, England. Interested in discs by Tommy Dorsey, Harry James and the Herman Herd. On the swing side with interests in Spivak not Spanier, Miller not Morton, TD not Brunies.

Down Beat covers the music news from coast to coast.

Jazz Interest Is High In Brussels

Brussels—Instead of war years diminishing jazz groups here, they actually have increased. The foremost outfit in town is the International Dance Orchestra which has some of the country's best known soloists: Baeyens, alto; Vic Ingeveldt, tenor; Jeff de Boeck, drummer; Albert Brinkhuyzen, trombone.

A six-man cooperative outfit which now goes under the name of *Le Jazz-Hot* used to tour for the U.S. forces as the *Jumpin' Jivers*. In this band, the accent

is on improvisation and they rarely play arrangements. Featured on tenor sax and trumpet respectively are Raymond Lauwers and Herman Sandy with drummer Jackie Thunis shining in the rhythm section.

Another fine jam band is that of Jean Robert, a veteran trumpet and tenor sax player. The inclusion of Raoul Faisant, another first class tenor soloist, makes this band most interesting. The best alto saxist I heard in Brussels is Bobby Naret. He leads his own band, which is, however, just a backing for his solo playing.

The local Hot Club plays a very important part in the life of jazz. The United Hot Club of Belgium has a widespread organization,

covering the whole country. They organize orchestra tours, jazz championships and monthly concerts. They also publish their *Hot Club Magazine* and other books. A recent concert presented the leading swing pianists of Belgium, among whom Coco Collignon, Vicky Thunis and John Ouwerkerk were especially noteworthy. The last named is also a classical pianist of no mean ability, and this side of his talent will be showcased in the Hot Club's next concert.

The only good full-sized orchestra is that of Ivo de Bie. This band features fine, original arrangements and recently accompanied Jean Sablon, the famous French chansonnier.

—Andy Gurwitch

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Bob Carter Is Good Example Of Vet Talent

By Sharon A. Pease

Bob Carter is representative of the group of talented youngsters coming out of the armed services to become sidemen with well-known dance bands. A few months ago Bob was out on Tinian Island in the South Pacific playing with the 592nd Air Force



Bob Carter

band. Now he is handling the keyboard assignment with Jack Teagarden.

Bob, who is 26, was born in Baltimore, Md. Later he moved with his parents to Millville, N. J. When eight, his parents suggested that he start piano lessons. "I told them I would rather learn to play a saxophone," Bob recalls, "but they thought I was too young so I agreed to take piano until I was 12 before shifting to the sax. However, by that time I wanted to continue with piano."

Zurke Earliest Influence

Bob's teacher, in addition to coaching him in standard piano, also taught him keyboard harmony and helped him in the development of a dance style. The greatest early influence was Bob Zurke. Later it was Teddy Wilson and Art Tatum. When 14 he began working with local bands. Five years later he organized his own four-piece combination and worked various seashore resorts.

In the fall of 1942 he entered the army and was assigned to the 592nd Air Force band. He played piano with the dance orchestra and trumpet with the military band. The unit was sent to the South Pacific early in 1945. While stationed on Tinian Island he met Jack Teagarden, Jr., son of the band leader. Apparently Jack's enthusiastic letters to his dad paved the way for Bob. Just three weeks after his release from the army, early this year, he joined Teagarden's orchestra. "It was a great break for me," says Bob. "I sure enjoy playing with Jack—he is a great

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fellow and a great musician."

Uses Original Blues

As a piano style example, Bob has chosen an original titled *Tinian Blues*. His sensitivity to tone relation and harmonic balance is reflected in the careful voicing employed throughout. The harmonic structure follows the traditional blues pattern with the clever use of chromatics—a half-step above, resolving into fundamental harmony.

A typical example of this device occurs in measures 9 and 10

of the first chorus. The fundamental harmony is dominant throughout both measures. A second degree, C minor, chord substitutes readily for the fifth degree seventh on the first two counts, falling full dominant on the third count. The chromatically raised second degree chord, on count four, resolves back to the original second degree triad on count one of the next measure.

Editor's Note: Mail for Sharon Pease should be sent to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

Victor Will Release Collector's Item Soon

Hollywood—Victor records will release as a Collector's Item a 12-inch record dubbed from the sound track of a discarded recording of *Aint Misbehavin'* and *Moppin' and Boppin'*, which was made here during the filming of *Stormy Weather*.

Musicians were Fats Waller, piano; Benny Carter, trumpet; Slam Stewart, bass; Zutty Singleton, drums.

SHAEF Band Tramist Joins Philharmonic

New York—Van Haney, trombonist with the SHAEF band till recently, will join the New York Philharmonic Symphony in October on second trombone. Haney will make the second man with something besides strict classical background to join Carnegie Hall's musi-group, first being Jack Marshall, formerly with the Teddy Powell band.

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Detroit Bashes Happy Success

Detroit—The Monday night sessions at the Club Sudan, sponsored by local promoter Bill Randle, are a happy success. Bash features fine sextet under leadership of trombonist Earl Young. Personnel includes: Bob Miller, piano; Art Jordan, drums; Leo Osbold, tenor; Doug Mettome, trumpet; Paul Szilagyl, bass. Group is also featured at the River Rouge Show Bar Sundays and the Main Street Bar Saturdays.

The Paradise theater closed its doors for the summer with a double bill featuring Eddie (Mr. Cleanhead) Vinson's orchestra and the Cats 'N Jammer Trio, with Bill Samuels. Interest in the records of both carried over to the box office.

Saginaw, Michigan, offers Paul Daines' orchestra at the Green Mill. Group includes: Milt Schulz, drums; Dick Jessup, trumpet; Gene Martusch, tenor; Karl Hildebrandt, piano; Daines, trombone; Bill Benedum, tenor and clarinet; Beryl Schuster, bass; and an assortment of fillers-in. Benedum occasionally takes over the piano. Band refuses to leave Saginaw for Detroit location despite several attractive offers.

Ted Weems follows Orrin Tucker at the Walled Lake Casino dancery. Higher than average attendance during the recent Tucker stint testifies to the wisdom of return to name attractions. . . . Eastwood opened May 17 with Raymond Scott. People camped overnight in front of downtown theater to see Frank Sinatra. . . . Tex Benecke and the Glenn Miller band packed the Michigan theater during the same week, proving a healthy diversity of tastes or something.

—Lou Cramton

Cincy Music Field Jumping With Biz

Cincinnati—Local music field is jumping, with every spot in town employing local bands and plenty of jobbing dates for the asking. Only Castle Farm uses a traveling band, but they also employ a local unit for intermissions.

Some of the jobbing musicians are doing so well that they refuse to take steady jobs—and some of the locations pay as much as \$115 weekly.

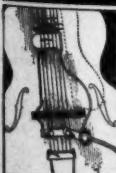
Harris Men Double And Harris Pays Off

Buffalo—Ken Harris, at the Park Lane hotel here, ran into financial woes recently when the union cracked down with a demand that all musicians doubling instruments be paid double scale. Trouble Harris had was that in his nine-piece band, six doubled at least one instrument.

Only guys he didn't have to increase were the lead sax, the drummer—and himself!

Down Beat covers the music news from coast to coast—and is read around the world.

De Armond MAGNETIC GUITAR PICKUP



Appeals to amateur and professional alike because it gives entirely new range of guitar effects... regular guitar tone and rhythm plus electric power. Easily attached to any type guitar in a few minutes. See your dealer. Write for circular DB-4.

ELECTRONICS DIVISION

RIMIE Industries
3120 MONROE ST., TOLEDO 6, OHIO

Whittemore, Lowe Toss Party



New York—Duo-pianists Arthur Whittemore and Jack Lowe tossed a piano party at Steinway Hall recently for longhair and jazz artists. Hipsters Monica Lewis and Yvette, who can play a scale or two but specialize in chirping, take Solveig Lunde, concert pianist in hand. Monica illustrates the cheesecake technique while Yvette makes with the well-known handkerchief. Roger Stearns, who 88s at the 1-2-3 club here, gets a laugh as he accompanies the threesome.

Igor Likes Woody—No Love For Alley Men

Los Angeles—Igor Stravinsky, queried through his attorney, Aaron Sapiro, regarding his suit against Lou Levy and his Leeds music company, took occasion to pay an unusual compliment to Woody Herman, for whom the noted composer recently did a specially-commissioned work entitled *Ebony Concerto*.

Stravinsky, who is suing Levy for an accounting in connection with the publication of a new version of his *Firebird Suite*, condemned the popular music publishing business and its operators but said for Herman:

"I have never had dealings with anyone in the field of music with whom it was a greater pleasure to be associated than with Woody Herman. He is a real gentleman and a thorough musician. But from now on I shall be careful to have no dealings with these Tin Pan Alley publishers, you can be sure."

Stravinsky claims that Levy is amiss in charging off a \$2,000 payment to him as "advance royalties." The composer con-

tends that it was direct payment for signing the agreement and was not to be applied against future royalties. The suit was filed in superior court here.

LA Musicians' Building Is Sold For \$72,500

Los Angeles—Building owned by Musicians' club, corporate body which holds property of Local 47, AFM, has been sold to a manufacturing firm for \$72,500. Local will continue to maintain offices in building, located at 1417 Georgia, until new building, construction of which is to start some time this year, is ready. New headquarters will be on Vine st. south of Sunset blvd.

**Bob Varney
beats out his
"TOM TOM
TECHNIQUE"**

**on
SLINGERLAND "RADIO KINGS"**

When Glen Gray turns the spotlight over to Bob Varney for his drum solo "Tom Technique," Slingerland drums really deliver the goods. Ten years of work have convinced Bob that Slingerlands are tops. Punishment? Sure! Listen to the smashing crescendos, the rapidfire staccato rhythms! Then watch how "Radio Kings" respond to every variation of touch without a false note. Hot weather, cold weather, dry weather or damp, it makes no difference; always sensitive to the nth degree. Follow the leaders, Gene Krupa, Ray McKinley, Buddy Rich, Specs Powell, and you'll see why 4 out of 5 professionals choose Slingerland. See your dealer for a demonstration or write for a free catalog.

SLINGERLAND DRUM COMPANY
CHICAGO 14, ILLINOIS
1325 BELDEN AVENUE

★ Action photos of your favorite drummer, 10¢ each postpaid. ★

List And Addresses Of Recording Firms

New York—Here you are, ladies and gents, a couple hundred of record companies listed alphabetically to amooze and confooze you. Listings range from the Big Four to the Skatin' Toons Record Company which turns out organ discs for ice tyros.

We tried to get 'em all. If we missed you, send the name of your company and a copy of your latest catalogue, and we'll snag you next time.

Get in the swim; start your own record company; it's easy; everybody's doing it; so can you; remember—with your own record company you can record your own tunes, or put your own name on somebody else's; don't miss this tremendous opportunity; join the exclusive list below:

1—A-1 Records of America, 580 Fifth Ave., New York 19, N. Y.
2—Acetone General Records Div. of Consolidated Records, 1600 Broadway, New York 19, N. Y.
3—Ace Record Co., 1619 Broadway, New York 19, N. Y.
4—Alert Records, 1303 Fulton St., Brooklyn 16, N. Y.
5—Aladdin Records, 4918 Santa Monica Blvd., Hollywood, Calif.
6—Alpha Records, Inc., 501 Madison Ave., New York 22, N. Y.
7—Alvin Record Co., 203 East Ohio St., Chicago 11, Ill.
8—American Records, Goody Division, 353 Ninth Ave., New York, N. Y.
9—American Music, 647 Means Ave., Pittsburgh 2, Pa.
10—Apolis Records, Inc., 615 Tenth Ave., New York 19, N. Y.
11—Ara Records, 686 N. Robertson Blvd., Hollywood 46, Calif.
12—Arts Recording Co., 29 West 57th St., New York, N. Y.
13—Asch Records, 117 West 46th St., New York 19, N. Y.
14—Atlas Record Co., 8848 Sunset Blvd., Hollywood 46, Calif. (formerly Premier)
15—Atlantic Records, address not available
16—Avion Record Co., 117 West 48th St., New York 19, N. Y.
17—Bel-Tone Recording Corp., 8624 Sunset Blvd., Los Angeles 46, Calif.
18—Benson Record Co., 331 West 51st St., New York 19, N. Y.
19—Berkstone Record Co., 351 Fourth Ave., New York 10, N. Y.
20—Black & White Record Co., 2117 Foster Ave., Brooklyn 10, N. Y.
21—Bluebird Records (See Victor)
22—Blue Note Records, 767 Lexington Ave., New York 21, N. Y.
23—Blue Star Records, 309 Plymouth Bldg., Des Moines 9, Iowa
24—Boat Record Co., 29 West 57th St., New York 19, N. Y.
25—Bonne Record Co., 623 East Vernon Ave., Los Angeles 11, Calif.
26—Brunswick Records (See Decca)
27—Cader Record Co., P.O. Box 307, Hollywood 28, Calif.
28—Capitol Records, Inc., 1483 North Vine St., Hollywood 28, Calif.
29—Cedric Music Co., 1674 Broadway, New York 19, N. Y.
30—Celebrity Records (See Joe Davis Record Co.)
31—Chicago Recording Studios, Inc., 64 East Jackson Blvd., Chicago, Ill.
32—Chief Records, 74 Riverside Drive, New York 24, N. Y.
33—Coch Record Co., Jaxa Distributors, 6420 Santa Monica Blvd., Hollywood 38, Calif.
34—Classic Record Co., 7 West 46th St., New York 19, N. Y.
35—Climax Records—(See Blue Note)
36—Co-Art Records, Box 1298, Beverly Hills, Calif.
37—Com Records, 1511 West Pico Blvd., Los Angeles 15, Calif.
38—Comode Record Co., 1291 Sixth Ave., New York 19, N. Y.
39—Co-ed Records (See Sorority Fraternity Record Co.)
40—Collectors Items, 119 East 57th St., New York 22, N. Y.
41—C.R.S.—Collectors Record Shop, 825 Seventh Ave., New York 19, N. Y.
42—Columbia Recording Corp., 1475 Barnum Ave., Bridgeport 8, Conn.
43—Comet, Inc., 420 Lexington Ave., New York 17, N. Y.
44—Comodore Record Co., 415 Lexington Ave., New York 17, N. Y.
45—Consolidated Records, Inc., 1600 Broadway, New York 19, N. Y.
46—Constellation Record Co., 11561 Ventura Blvd., Hollywood, Calif.
47—Continental Record Co., 265 West 54th St., New York 19, N. Y.
48—Cordion Records (See Scandinavian)
49—Cordone Records, Eastern Music Sales, Inc., 40 W. 46th St., New York 19, N. Y.
50—Cosmopolitan Records, 745 Fifth Ave., New York, N. Y.
51—Crescent Records, 1221 North Vine St., Hollywood 38, Calif.
52—Criterion Records—(See Capitol)
53—Curdins—(See Continental)
54—J. J. Davis Record Co., 331 West 51st St., New York 19, N. Y.
55—Decoy Records, Inc., 50 West 57th St., New York 19, N. Y.
56—Deluxe Record Co., 1180 St. George Ave., Linden, N. J.
57—Dial Records, Tempo Music Shop, 5945 Hollywood Blvd., Hollywood 28, Calif.
58—Disc Records, 117 West 46th St., New York 19, N. Y.
59—Dix Records, 1540 Broadway, New York 19, N. Y.
60—Duke Record Co., 769 Rockaway Ave., Brooklyn 12, N. Y.

wood 46, Calif.
70—Gala Record Co., 350 Fifth Ave., New York 1, N. Y.
71—Gem Records—(See G & G)
72—Gibraltar Record Co., 1600 Broadway, New York 19, N. Y.
73—Gennett Record Div. of Starr Piano Co., South First St., Richmond, Ind.
74—GI Record Co., 1671 Broadway, New York, N. Y.
75—Gilt-Edge Record Co., 500 North Western Ave., Los Angeles 27, Calif.
76—Globe Record Co., 4716 South Hoover St., Los Angeles 27, Calif.
77—Gotham Record Corp., 853 Ninth Ave., New York 19, N. Y.
78—Grand Record Co., 1619 Broadway, New York 19, N. Y.
79—Guild Records, Inc., 665 Fifth Ave., New York 22, N. Y.
80—Gulf Record Co., 3104 Telephone Road, Houston, Texas
81—Hargan Records, 130 West 56th St., New York 19, N. Y.
82—Harmonia Records, 1328 Broadway, New York 1, N. Y.
83—Haven Record Co., 716 Rockaway Ave., Brooklyn 1, N. Y.
84—Hit Records Inc., 7 West 46th St., New York, N. Y.
85—H.R.S. (Hot Record Society), 303 Fifth Ave., New York 16, N. Y.
86—H. N. Society (Coyne's Music Shop), 58 Cortland St., New York, N. Y.
87—Mary Howard Recordings, 27
88—Gala Record Co., 350 Fifth Ave., New York 1, N. Y.
89—International Artists, Inc., 1512 North Gordon St., Hollywood, Calif.
90—Jamboree Records, Inc., 1650 Broadway, New York 19, N. Y.
91—Jay-Dar Recording Co., 54 West Randolph St., Chicago, Ill.
92—Jazz Information—(See Commodore)
93—Kazman Record Shop, 6331 Santa Monica Blvd., Hollywood, Calif.
94—Jewel Records, Inc., 1514-20 Crossroads of the World, Hollywood 28, Calif.
95—Jubilee, Quality Records Inc., 1832 Seventh St., N.W., Washington, D. C.
96—Juke Box Records, 7 West 46th St., New York 19, N. Y.
97—Jump Records, The Turntable, 1327 Tamarind Ave., Hollywood 38, Calif.
98—Kasper-Gordon, Inc., 140 Boylston St., Boston 16, Mass.
99—Keynote Recordings, Inc., 522 Fifth Ave., New York 18, N. Y.
100—King Record Co., 1540 Brewster Ave., Cincinnati 7, Ohio
101—King Solomon—(See Savoy)
102—Kismet Record Co., 227 East 14th St., New York 3, N. Y.
103—LaMarr Star, LaMarr Record Co., 6233 Hollywood Blvd., Hollywood 28, Calif.
104—Lamplighter Records, RFP-1-1
105—Lion Records, Robbins Music Shop, 799 Seventh Ave., New York 19, N. Y.
106—Liberty Music Shop, 150 Madison Ave., New York 22, N. Y.
107—Linguaphone Institute, 30 Rockefeller Plaza, New York 20, N. Y.
108—Lion Records, Robbins Music Shop, 799 Seventh Ave., New York 19, N. Y.
109—Lipstick Recording Co., 43-31 53rd St., Woodside, N. Y.
110—Maestro Music, Hollywood, Calif.
111—Majestic Records, Inc., 29 West 57th St., New York 19, N. Y.
112—Major Sound Effects Records, 1600 Broadway, New York 18, N. Y.
113—Major Record Co., 5 Pomona Ave., Newark 8, N. J.
114—John Marsh, 351 West 2nd St., New York 18, N. Y.
115—Medice Records (formerly Philo), Philharmonic Record Shop, 420½ West 5th St., Los Angeles 13, Calif.
116—Melodine Record Co., 6625 Sunset Blvd., Hollywood, Calif.
117—Melrose Records, c/o Melvin S. Gold, 601 East 10th St., Brooklyn, N. Y.
118—Memo Records, c/o Melody Melone, Inc., 6233 Hollywood Blvd., Hollywood 28, Calif.
119—Mercury Record Co., 215 South Pearl St., Chicago, Ill.
120—Modern Record Co., 115 South San Pedro St., Los Angeles 11, Calif.
121—Murray Broadcast
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My Reeds Will . . .
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 133—**Pan-American Publications**, 155 East Walton, Chicago 11, Ill.
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 140—**Phone Record Co.**, 220 Fifth Ave., New York, N. Y.
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 142—**Picture Radio Express, Inc.**, 3033 Locust St., St. Louis 3, Mo.
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 162—**Savoy Records Co.**, 58 Market St., Newark 1, N. J.
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 187—**United Hot Club of America**, Commodore Record Co. Inc., 239 Nepperhan Ave., Yonkers, N. Y.
 188—**United Record Co.**, 2304 West 7th St., Los Angeles 5, Calif.
 189—**University Recording Co.**, Hollywood 28, Calif.
 190—**Urban Record Co.**, 1506 North Sierra Bonita, Hollywood 46, Calif.
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 192—**Vogue Records**, 12355 Rye St., Box 243, North Hollywood, Calif.
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 194—**White Eagle Records**—(See

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 195—**Wor Recording Studios**, 1440 Broadway, New York 18, N. Y.
 196—**Neale Wrightman Publishers**, P. O. Box 2645, Hollywood, Calif.
 197—**Zora Record Co.**, 2711 East Division Ave., Detroit 12, Mich.

Enthusiasts Hail Milwaukee Concert

Milwaukee—Jerry Duke's first Jazz Concert held on Sunday afternoon, May 19, at the Ron-De-Voo ballroom here was attended by a small but enthusiastic crowd. Concert spotted the Eddie Getz Quintet, with the same personnel as reviewed in the April 8 issue of *Down Beat*, and Leonard Gay's band with the leader on tenor; Holden Jones, trumpet; Sam More, trombone; PeeGee Worsham, drums; and Tim White sitting in for Stanley Overton, regular pianist, who was ill.

Gay's first set showcased his imaginative tenor and fine trumpet by Jones on *Body and Soul*. Getz group kicked off with a good arrangement of *How High the Moon* and followed with *Man I Love* featuring Getz' alto and Don Monblow on guitar.

Boys warmed to the occasion after intermission and Gay did his terrific version of Ellington's *Cotton Tail*, among others. Getz came back with *Stage Door Bounce*, an original, highlighting tasty piano by Les Zahorik and the quintet's steady rhythm work. For a finale the two groups got together and jammed on *Exactly Like You*.

Show was MC'd by Jerry Duke whose pioneering (for this town) opened the door for future sessions of this kind. Both he and Nick Gentillini indicated that they would sponsor like shows in the near future.

—hay

Art Jarrett To Front New Band

Los Angeles—Art Jarrett, released from navy last March, will front a new band now being organized here with Porky Dankers as musical director and part owner. Dankers was musical director and sax player with Hal Kemp for 12 years.

Saxman Les Cooper, also of the old Kemp band, is also associated with new outfit, which will be set up with four rhythm, five brass and five saxes. Singers Joan Lorry and Chuck Johnson have been signed. Bill Young, recently with Gene Krupa, joins Jarrett as road manager.

Band was slated to open May 30 at the Plantation in Houston. MCA booking.

Kenwick-On-the-Lake Will Feature Names

Sarnia, Ont.—Finishing touches of the \$15,000 job on Kenwick-On-the-Lake were being hurried for a summer season of house and name bands. Kenwick will feature name bands on the weekends and a house band through the week. Proprietor, Jack Kennedy, (plays trumpet, piano and accordion) has operated a similar set up in the Kenwick Terrace using his own band as house unit, with 14 pieces. Saturday night stints have been handled by Les Brown, Tony Pastor, Johnny Scat Davis, Lionel Hampton, Tommy Dorsey, among others.

—Lou Cramton

George Handy Weds Flora Ann Morse

Hollywood—George Handy, arranger whose scores have given distinction to the Boyd Raeburn band, was married recently to Flora Ann Morse, sister of Ella Mae. Wedding took place in Las Vegas attended only by Jerry Breitman, Handy's business manager.

Handy says bride collaborated with him on several of his recent compositions and will work with him on material for an album of his originals to be recorded by Raeburn.

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BY
 Roy J. Maier

HOLLYWOOD, CALIFORNIA

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And you'll find that your horn has a snap-pier response.

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Look at those long fibres.

I pick my cane from the biggest crop of top quality cane

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We cut this beautiful cane on my exclusive machines. Diamond-sharp cutters carve out the reed shapes so quickly and gently that all of the virgin vitality of the cane remains to add new beauty and glamour to your tone.

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DAR's In Fight On Hall Ban On Negroes

(Jumped from Page 1)
don offered to post a \$100,000 surety bond to cover torn tapestries, cut rugs and gum under the seats. All his offer got was a suggestion from Hand to try hiring Turner's Fight Arena up in Washington's "Little Harlem" area.

This whole matter is, unfortunately, more than a matter of ideology. It's a question of bread and butter to musicians. Except for Constitution hall, there simply is no satisfactory place in our nation's eleventh largest city to hold major musical bashes. Other possibilities, like the Press club and Willard hotel auditoriums, accommodate less than 1000 people each. Turner's and Uline's Arenas are esthetically and acoustically unacceptable. That leaves only the Watergate, a public, outdoor amphitheater suitable for concert performances . . . in summer weather and when it's not raining. (On June 6, Duke Ellington becomes the first swing orchestra to perform at Watergate.)

Hundreds of hopefully conceived concerts and dances in Washington have been still-born for lack of an adequate "gymnasium."

At a pre-convention conference, the DAR head facetiously suggested that since the artists reflected by the DAR had gotten a million dollars worth of free advertising from the ensuing publicity, they might easily build their own auditorium with part of the "profit."

New Spot Readies

It so happens that Dave Rosengren, who opened the Club Ball here, has already begun a \$150,000 ballroom on 9th and V Sts., N.W., that will feature sepia attractions. It should be ready in the fall and will hold some 3,000 people (as against nearly 5,000 at Constitution hall). However, the ballroom still doesn't provide a final solution for jazz concerts or even for those dances seeking white admissions.

Though two wrongs don't make a right, the DAR's Mrs. Talmadge did point up a disturbing situation when she showed that



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Slam's Happy



Vincente Gomez Shows How He Plays Guitar

(Jumped from Page 2)
made tougher, look at #10 where Gomez works his thumb and first finger in converse directions playing entirely separate themes, and #9 where he gets a deep, round, damped bass tone by holding the strings at the bridge and playing the notes with his thumb.

Returning to the concertista style, there's a frantic little fantasy in #1 where Gomez plays

New York—Slam Stewart grins into a watching camera as he and his famous bass make ready for a Muiscraft recording session. Slam, since his departure from BG, has been busier than ever with recordings and his small combo. Slam, now in D.C., will be back on 52nd St. soon.

the DAR was simply following local custom in closing its doors to Negroes. Colored persons are excluded in the Capitol city from white schools, theaters and restaurants. Behind it all, she pointed out, is the congress of the United States. Congress makes the laws that govern the District, including those directives establishing Jim crow schools. —got

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JOHN SILVER
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BLUE SKIES
HOW MANY TIMES
HOW DEEP IS THE OCEAN
A PRETTY GIRL IS LIKE A MELODY
MARIE
SAY IT WITH MUSIC
REMEMBER
RUSSIAN LULLABY

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EXACTLY LIKE YOU
LET ME CALL YOU SWEETHEART
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MY MELANCHOLY BABY
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Crosby Back To Decca Company

Los Angeles—Bob Crosby, who has been waxing for the new ARA platter company, has returned to Decca fold. Band was to cut its first wax under new Decca pact early this month.

after a weary trek back and forth between NYC and South America to get his visa renewed since he was traveling on a Spanish Loyalist passport.

Guitars? He doesn't like amplified models, and says he hasn't found any made here yet which can compare to those made in Spain. He brought three over with him, and carries his best one home each night so that no one can steal it.

Ambition? He wants to make this country guitar conscious, both for symphony and for jazz. Give him a couple of spots in some good movies and it will start the ball rolling. It certainly will scare the daylights out of all the guitar players.

—mix

a two fingered chord with his second and third fingers, and gets the harp-toned harmonic by touching the top string a few inches higher lightly with his first finger.

All of this sounds relatively easy at a talking pace and without motion pictures. But don't forget that Gomez is moving like lightning all the time these techniques are being used. And those of you who play piano will note with chagrin that the man can play easily an eight-note-a-second trill with the last two fingers on his left hand!

Gomez and Segovia

The immediate question to all of this is: Is he better than Segovia? I'm no guitar player—all I can tell you is that he has more to offer than Segovia. His classical technique is so close to perfection that Segovia can't top him by too much, while he has the whole gauntlet of flamenco playing to offer which Segovia has never even attempted.

The man is not just a musician either. The wonderful score for *Blood and Sand* was his, and ASCAP has just admitted him as a member. He's a citizen now,

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Diggin' the Discs—Mix

(Jumped from Page 9)

amongst the month's best solos. Dizzy is there under the name of Bopstein. Soon is sung excellently by Sarah Vaughan, whose "piano-ideas" have been stopping Cafe Society shows. But even with the fine Ben Webster chorus that follows, I can't forget the Mildred Bailey (Decca) for a vocal version. (Gotham 105)

Erskine Hawkins

↑ Snakin' Out
↑ That Wonderful Worrissome Feeling

Nothin' tremendous goes on here. Alto, trumpet, and tenor worry a rather empty phrase.

Only difference between this disc and the records the band made eight years ago is that it reads better now and has lost some rhythmic life it had then. Reverse is a pop. (Victor 20-1883)

Pete Johnson

↑ 1946 Stomp
↑ I May Be Wonderful

The boogie woogie expert backed by a good band with Lips Page, Clyde Bernhardt, Don Stoval, and Buddy Johnson starred. The ensemble passage are a little uncertain, and the voicings could be a lot better. Wonderful is a blues sung by Etta Jones with a title twist on I May Be Wrong, But I Think You're Wonderful. It's a little clambakish too, with bad balance, but is saved by a good beat. (National 4001)

Artie Shaw

↑ A Ghost Of A Chance
↑ Let's Walk

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of the Dancing In The Dark which Artie made for Victor, perhaps because he doesn't use his principal forte: the excellent melodic clarinet he can play. One eight bar trombone a la Jenny helps some, but the beat seems almost consciously leaden. Walk, a Stravo original, must have been in GBS Jr's books a long while, because it sounded like many other records he has made before. Beat is better, and the brass sounds livelier. Like Goodman though, Shaw should be playing more than this. (Musicraft 357)

Glen Gray

↑ If I Love Again
↑ One More Tomorrow

Again is a pretty-tuned concerto for trumpeter Bobby Hackett. Hackett has always been a Beat favorite from the old Theatrical club days in Boston. He certainly makes it hard to justify here. The externals are all there—the lovely tone, the well-turned phrase, and the soft, quiet approach. But something is missing—the economy of notes, and the taste in selection of ideas just seemed to skip this disc. It's especially noticeable at the ending where Bobby comes on with something perilously close to a Del Staiger's ending. The record is still worth hearing, because bad Hackett is still better than lots of brass-men. But when the man can do so much more, you can't be blamed for wanting to hear it. Second side, from the pic of the same name, is a Lecuona-De Lange-Myrow tune sung by Eugenie Baird. It's attractive, though a shade limp, and in several spots sounds pitched too low for vocalist Baird. (Decca 18843)

Roy Eldridge

↑ All The Cats Join In
↑ Ain't That A Shame

Buster Harding sings the Disney pix tune, while Roy does the Louis Jordan-like tune written by Elton Hill. Both sides have a

few interesting spots, but nothing razzmatazz. (Decca 23532)

Dance

Walter Gross

Jerome Kern:

↑ Don't Ever Leave Me
↑ Why Was I Born
↑ All The Things You Are
↑ Who
↑ Smoke Gets In Your Eyes
↑ The Touch Of Your Hand
↑ Make Believe
↑ Why Do I Love You

These are a series of discs by a fine pianist and good musical director with the emphasis on making commercial, listenable dance music; and, as Walter adds, with his puckish grin, "they should please sell." I don't think there is much doubt they will. Gross has succeeded in extracting the qualities that make Carle and Cavallaro dollar dance bands, without once stepping beyond the bounds of musicalian taste. This is a real feat, as those of you who have tried it know.

He has some good woodwind passages, and an ascending two finger passage in tempo that will tax any piano technique. Born has the clip jump beat which Oliver popularized with TD, and better use of strings. Recording is good, though the reeds sound a bit hollow once in a while. Things has some lovely flute ideas against piano, which are a shade spoiled by an off-center pricing. Who goes at that old pit-band tempo, but with some fine French horn back of the strings. The whole arrangement succeeds in avoiding the Hit Parade touch which a big band falls into so easily. Eyes has a bit of the same sort of open reed voicing which Teddy Wilson's big band used so successfully, while Hand operates with a lot of the old Kostelanetz colorings. Along with a good five cent cigar, this country needs some well-done dance tempoings, and these are they. (Musicraft Album N 6)

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Vaughn Monroe

↑ Love On A Greyhound Bus
↑ All The Time

It may be the key, but Vaughn's voice doesn't blend well with the Norton Sisters on the free plus for Greyhound. Both sides seem a little colorless. (Victor 20-1886)

Charlie Spivak

↑ Spring Magic
↑ Along With Me

Alec Wilder and Bill Engvick are writing tunes together again, and Magic is a new one, though there seems to be a touch of writing-down to us clods contained. Both songs are handily done though I still don't think Spivak's trumpet has ever been exploited commercially the way it could be. (Victor 20-1876)

Bobby Sherwood

↑ Seems Like Old Times
↑ I Fall In Love With You Every Day

Quadruple threat man Sherwood vocals thin one, but neither side adds up to much more than run-of-the-mill dance music, which is too bad, considering Sherwood's musical abilities. (Capitol 257)

Tony Pastor

↑ Asusa
↑ If You Were There
↑ All That Glitters Is Not Gold
↑ Who's Got A Tent For Rent

According to legend, there is a small town in California with everything from A to Z in the USA—from whence this tune Tony sells so engagingly. Seems that Tony is missing a bit not playing the melodic tenor he did with Shaw—he made a rep on it, and the band needs some tagging besides his own ability to sell novelty tunes such as Tent, Azusa, and Gold. (Cosmo 47, 474)

Frankie Carle

↑ One More Tomorrow
↑ I'm Gonna Make Believers

The daughter Marjorie Hughes sings both of these, and not badly either except that she should be more careful about diction on words like "constantly". Both these sides are very acceptable ballad renditions, although nothing out of the ordinary occurs. That laminated process that Columbia uses, when it's right, turns out some beautiful sides—evidence this record. (Columbia N-978)

Les Brown

↑ I've Got The Sun In The Morning
↑ It Couldn't Be True

Morning has more punch than the Brown band has shown on wax recently. Most of Les' records have been well-done but lacked fire and drive. This seems to be on the right road—fine beat and the brass really kicks. There certainly seems to be a "Los Angeles" style for vocalists: Anita O'Day, June Christy, Ginnie Powell, and all other gals who have spent time on the coast (Modulate to Page 20)

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Jazz Jive by JAX

Four months ago, last February 11 to be exact, I used this column to thank Milt Gabler and Gene Williams of Decca publicly for their fine Brunswick albums in the Collectors' Series of hot jazz reissues. Since then three more Brunswick sets have been released, albums as noteworthy in every respect as their remarkable predecessors.

They are Red Nichols, Volume II, B-1019; Venuti-Lang, B-1021; and King Oliver, Volume I, B-1022. The Nichols contains four discs and sells for \$3.50 plus tax, so does the Oliver, while the Venuti-Lang has only two and goes for \$2 plus tax.

Five Pennies, 1927-1928

Red contributes *Ida and Feelin'*, *No Pain*, Brunswick 80069; *Avalon* and *Nobody's Sweetheart*, 80070; *Buddy's Habits and Bone-yard Shuffle*, 80071; *Washboard Blues* and *That's No Bargain*, 80072.

His Pennies, an earlier lot than the 1929-1930 group represented in Volume I, B-1001, include trumpeter Nichols; trombonist Miff Mole; clarinetists Jimmy Dorsey, Fud Livingston, and Pee Wee Russell; bass saxophonist Adrian Rollini; pianists Lennie Hayton and Arthur Schutt; guitarists Eddie Lang, Dick McDonough, and Carl Kress and drummer Vic Berton.

These platters provide perhaps the best opportunity for examining what the New York whites added to the Dixieland of New Orleans and Chicago. First of all, in both solos and ensembles, is the clipped, clean, precise execution of every musician. Red's comet shows it, Miff's trombone, Fud's clarinet, Art's piano, and Vic's drums. What a contrast they furnish with Beiderbecke, Brunnis, Teschemacher, Sullivan, and Tough! Also there's the one really important New York gift to Dixie, the solo guitarist. This set presents the three best in the history of white jazz!

All-Stars, 1931

Venuti and Lang offer *Farewell Blues* and *After You've Gone*, Brunswick 80077; *Beale Street Blues* and *Someday Sweetheart*,

Tommy Dorsey Subs On Fred Allen Aire

Hollywood — Tommy Dorsey, who arrived here recently to start work on screen production, *The Fabulous Dorseys*, has been signed as summer replacement for the Fred Allen air show. Dorsey and his band take over with broadcast of July 7.

Red Camp Moves

New York — The Red Camp trio, featuring John Arrant on cornet; Al DeRose, clarinet and alto; Grady Barnes, drums, and Red on piano, recently closed at Jimmy Ryans' on 52nd street to move on down town to Third avenue and the 66 club.

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Three Deuces—And A Hip Trio!



New York—Trio at the Three Deuces, one of 52nd street's famous hangouts, is composed of pianist Dave Rivera, bassist Junior Raglin and drummer LeRoy Battle. Raglin is the ex-Ellington bassist who recently had been fronting a mixed jazz quartet.

80078. Charlie Teagarden is on trumpet, Jack Teagarden on trombone, Benny Goodman on clarinet, Venuti on violin, Frank Signorelli on piano, Lang on guitar, Ward

Lay on bass, and Neil Marshall on drums. Big Tea sings *Gone and Beale Street*.

In this album three jazz giants, Jack Benny, and Eddie, battle to

a virtual standstill. Maybe the trombonist-vocalist comes out just a bit ahead. Brother Charlie and fiddler Joe, however, support brilliantly. It's interesting to see how BG played fifteen years ago, and also to wonder how Lang would play today. Meanwhile there's little to choose between the sides, for all are exceptional.

Dixie Syncopators, 1926-1928

King gives us *Black Snake Blues* and *Willie The Weeper*, Brunswick 80079; *Speakeasy Blues* and *Aunt Hagar's Blues*, 80080; *Snag It #2* and *Sugar Foot Stomp*, 80081; *Too Bad* and *Someday Sweetheart*, 80082.

Among the famous jazzmen featured are trumpeters Oliver, Thomas Gray, Eddie Anderson and Bob Schaffner; trombonists Kid Ory and J. C. Higginbotham; clarinetists Omer Simeon, Barney Bigard, Albert Nicholas, Johnny Dodds and Darnell Howard; saxophonists Stompy Evans and Billy Page; pianist Luis Russell; banjoists Bud Scott and Will Johnson; tubamen Lawson Buford, Bill Moore, and Bert Cobb; and drummer Paul Barbarin.

Even Richard M. Jones is there to shout, "It's just too bad!" Eugene Williams supplies excellent notes.

One would have to invent a new

term, *Big-Band New Orleans*, in order to pigeon-hole these records. They grew out of the early Crescent City set-up, and they anticipate the later Henderson-Ellington instrumentation. With three brass, three reeds, and four rhythm, Venuti somehow kept his music almost as spontaneous as it had been when he was using a minimum of five instruments or a maximum of eight. Almost but not quite! The orchestrations have dated, while the solos have not.

BING CROSBY'S LIFE STORY



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by Ted Crosby

With a Foreword by

BOB HOPE

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Diggin' the Discs-Mix

(Jumped from Page 18)
sing with much the same inflection and attack. Doris Day seems to show signs of it here—but this was cut in NYC! Oh well, it was a good idea. *True* has much the well-blended sound that the Herman Herd had on its platters such as *Everything Happens To Me* of a few years ago. (Columbia 36977)

Freddy Martin

JJ Doin' What Comes Naturally
JJ Blue Champagne

What an echo they get at these coast Victor studios! The pizzicato strings sound as though they were piped in from somebody's else's session. Martin does *Naturally* with a hill-billy inflection, plus, some *Arkansas Traveler* strings. Side will probably drag in thousands of nickels, though personally I would have liked to see the tune assigned to Spike Jones—whatta depreciation in music that would have been. *Champagne* is a repressing, and sounded surprisingly good to these rather bent ears. Martin uses all the gags; clarinet doubled with tenor, subtonic clary backed by strings, and a light two-beat going into an ensemble where the tenors phrase one way

and the fiddles another. But the stuff is in tune, danceable, and much better than a lot of the Business Man's Beat Bands you hear. (Victor 20-1878)

Bill McCune

JJ All Women Are Wolves
JJ Blue

A hard shallow balance doesn't help this Hotel McAlpin (NYC) band sell its wares. And compared to a smooth styling job such as the Martin record described above, it doesn't have either the dance beat nor even any labelable arranging ideas. A sweet band not on top has to show real results to sell its records. *Wolves* has a couple of two-bar guitar passages behind the vocal that sound like something. (Stork CR 1002)

Bob Chester

JJ Azusa
JJ I Didn't Mean A Word I Said
JJ You Haven't Changed At All
JJ It Couldn't Be True

Lora Jameson's vocaling on *Azusa* has a nice warm vibrato, while the ensemble chorus after picks up to a nice rock. *Said* goes well with a Larry Butler vocal, while *All* showcases a passage with the sort of trumpets (muted), running double-timed bass, and hard tongued reeds that Miller made famous. Surface isn't too good on this side, nor on the reverse *True*, though what can be heard sounds well. (Sonora 3004, 3006)

Orrin Tucker

JJ Love On A Greyhound Bus
JJ All The Time

Tucker and teenster Scottee Marsh team up for *Bus* and make as much sense of the tune as I've heard yet. Opening tenor on *Time* has a vibrato a shade too wobbly. (Musicraft 15064)

Henry Jerome

JJ They Say It's Wonderful
JJ It Couldn't Be True
JJ True Love
JJ The Tune Of Luna Park

This is the band which uses Child's Paramount (NYC) as its home ball diamond. *Wonderful* has a rather uncertain beat, partially due to the over-balance between bass and the other rhythm instruments. There's also a slight scuffle behind the tenor phrase. *True* has a reed ensemble a bit rough, and the brass intonation is ragged. *Love* is listed as being adapted by Joe Davis from the Rachmaninoff 2nd Piano Concerto. Starts off with a Thornhill intro with split reeds that doesn't quite make it, but in the last third there is a good couple of bars with voicing a la Ellington *My Greatest Mistake* in the saxes. For first sides, there have been many less successful by far bigger bands. Bill Collier does the vocals. (Davis 2107-8)

Alfredo Antonini

J Adios Marquita Linda—Mi Nuevo Amor
J Caminito De Tu Casa—Chapinita
J Noche De Ronda—Tres Palabras
J La Zandunga—La Mulata Tomasa

This is a four-sided twelve inch album, with two tunes on each side and vocals by Elsa Miranda, Carmen's sister. *Linda* is probably the best known of the tunes, originally introduced by Artie Shaw's big string band. *La Miranda* has nice quality, but not too much life to her singing, and the arrangements, far from being authentic and good Latin Americana, are werry lush and werry Hollywood. The recording is excellent and on vinylite too! (Alpha Album C-20)

Vocal

Johnny Desmond

JJ I Didn't Know Enough About You
JJ Shoo-Fly Pie
JJ In Love In Vain
JJ You Stole My Heart

Desmond is still a young man in search of a definitive style. As he keeps on recording, he may find it. Present score places him

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RECORD REVIEWS

amongst a group of well-known male singers. Best of these four sides is *Vain*. (Victor 20-18617)

Perry Como

JJ If You Were The Only Girl
JJ They Say It's Wonderful

Last issue, Sinatra won the week's duet with his version of *Wonderful*. Call it heresy or anything you want, I find Frank a much warmer, better-inflected and more thoughtfully phrased singer than Como. Play the two records and see for yourself. (Victor 20-1857)

Mei Torme

JJ There's No One But You
JJ Willow Road

With Sonny Burke directing, this is Torme's first Musicraft wax. *You* is well-done but a shade slow. *Mei-Tones* are in tune—something very much out of fashion with vocal groups these days. *Road* is Torme's own ditty, and gets a glossy rendition. Torme ought to watch his low tones—occasionally they disappear into a throaty whisper. (Musicraft 363)

Marie Green

JJ Strange Love
JJ Penthouse Serenade

Reviewers really got to be on the ball these days. Not only does *Love* come from one of these film score extracts, but the guitar man extracted the intro from Debussy's *Maid With The Flaxen Hair*. Maybe he's being Freudian. I dunno. Miss Green is nice to listen to, though a little fuller quality would sound better. (Signature 15022)

Charlie Barnet Orchestra
Delta Rhythm Boys

JJ No Pad To Be Had
JJ Just A'Sittin' and A'Rockin'

Had gets sold on its comedy and clever lyrics plus a touch of Barnet alto. Seems to me that on *Rockin'*, the vocal group and Barnet's band hamper each other in their individual grooves. (Deca 23541)

Margaret Whiting

JJ Comes Rain Or Shine
JJ Can't Help Lovin' Dat Man

Miss Whiting is certainly a vastly improved singer since her first sides for Capitol. These are finished and polished versions. And look out for those Hollywood Radio Recorder Studios—what a balance! (Capitol 247)

Bing Crosby

JJ I Dream Of Jeanie With The Light Brown Hair
JJ Nell And I
JJ Beautiful Dreamer
JJ Sweetie She Sleeps
JJ My Old Kentucky Home
JJ Camptown Races
JJ Swanne River
JJ Old Black Joe
JJ Girl Of My Dreams
JJ Remember Me

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Miguelito Valdes

BBB Babalu *BBB Rhumba Rhapsody*

Neither of these sides is new to Valdes fans—he made them before with Cugat. Both are mugs. Here is a man with enough beat in his voice to swing a whole band, and the ability to sing flamenco in a style that will give you some new ideas on what can be done with the blues-folk music of Spain. Walter Gross directs and backs at piano. (Musicraft 362)

Phil Brito

BBB Mama *BBB If Somebody Ever Breaks My Heart*

Ma gets a little teary for our dough. Second chorus is in Spanish—sounds better maybe cause you don't understand the lyrics. Filpover has Walter Gross' orchestra plus the Stardusters. That ole debbil, an off-center record, makes the last chord change key too much. (Musicraft 15066)

Gordon MacRae

BBB They Say It's Wonderful *BBB Prisoner Of Love*

A good clear voice, and phrasing less stiff than most of the current crop of baritones make MacRae a young man to keep your eye on. These are good singing sides, with orchestra directed by musicdom's George Spelvin (he's always in the cast): Walter Gross. (Musicraft 15065)

Ida James

BBB I Won't Say I Will *BBB You Must Be Blind*

I remember Ida almost ten years ago when she was a young gal starting out with Earl Hines. She has learned a lot about singing since then, though her voice is still a bit small. The Ellis Larkins Trio accompanies quietly but skillfully. (Decca 11004)

Ink Spots

BBB Prisoner Of Love *BBB I Cover The Waterfront*

Formulas are a very fine thing, and if you have a successful one, it's probably best to stick to it—and how the Ink Spots glue on to theirs! Their discs are practically a series of recitations set to music. (Decca 18864)

Novelty

Maurice Rocco

BBB Cocktails For Two *BBB Sugar*

The Roc still looks better as a piano-man than he sounds. Drummers will get a bang out of *Two* because of Cozy Cole's double time brush work, and the lift he lays on *Sugar*. (Musicraft 364)

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A GI Record Co. Session



New York—The GI Record Company got together Buddy Weed (far piano), Bill Clifton (fore piano), Ann Hathaway (leading singer) and the Holidays for a record session. Buddy was formerly with Paul Whiteman as pianist and arranger. Bill Clifton was, for a short time, with BG.

Carmen Cavallaro

BBB Rachmaninoff Concerto No. 2 *BBB In C Minor*

BBB First And Third Movements

Decca carelessly forgot to state on the label that these are extractions rather than the complete movements. As this sort of thing goes, it isn't a bad job.

However a better and cleaner lead trumpet and better use of the fiddle section would have made something unusual out of this record. Cavallaro plays several sections literally from the score and pianos them well. (Decca 18863)

Jerry Colonna

BBB Casey *BBB Josephine Please No Lean On the Bell*

If you liked the baseball sequence in the Disney *Make Mine Music*, you will like this. Colonna is raucously funny, though *Josephine* is a little too hard-pressed for comfort. (Capitol 2619)

Whittemore and Lowe

BBB Two Grand

Buck Whittemore and Jack Lowe had a fine idea here—to combine double pianos as an integral unit with a dance orchestra in concerto form. It didn't come off solely because there just wasn't enough color on the in-

dividual sides. As it is, the music is attractive after-dinner variety.

I still think these two are going to do some fine double piano waxwork one of these days. They have the ability—all that's lacking is the push. (Victor P-154)

Hildegarde—Carmen Cavallaro

BBB I'll Be Yours *BBB I'm In The Mood For Love*

Yours, with partial writing credit to Hildegarde's manager, Anna Sosenko, was hearable last year in Paris as *J'Attends* (*I'll Be Waiting*), and in Germany, the Krauts would blandly tell you a German had written it and that it was called *Komm' Zurück* (*Come Back*). It's an attractive song, and Cavallaro plays far better piano back of the blonde from Milwaukee than she does herself. However she is still a good showman and an indifferent singer. The sighing begins to get tiring, and *Love* has been far better done by some people named Langford and Armstrong. (Decca 23544)

Russ Case

BBB Great Day *BBB Sometimes I'm Happy* *BBB Tea For Two* *BBB Hallelujah*

A couple of 12 inchers with orchestra and chorus directed by Russ Case in memory of the late

Vincent Youmans. *Day* is a flag-waver—orchids to the gentlemen charged with the beat for keeping things moving. There are clarinet and alto solos, but most of the attention goes to the brass. *Happy* goes at a faster pace than usual, with a 16 bar trombone passage on the order of the old Ray Noble sides, followed by some good alto and clarinet passages. Case gives his sidemen more of a break than do most of the big band conductors, and this side has none of the leadenness so many fancy pants recording orks show. *Tea* has a fine beat plus 12 bars of simple, well-done harp. *Hallelujah* changes from cut to full time for the clarinet, making an effective contrast. Solo tram while good technically has a shade too much of the effect of dotted eighth and sixteenth notes. There's a very fine double piano passage, interesting in that both men are taking solos at the same time and making them fit. On second thought, these records belong more under SWING than here; but be that as it may, Case deserves a lot of credit for not only getting a big band of good men together, but actually daring to let them earn their pay by playing as well as possible. (Victor 28-04078)

Buddy Cole

BBB Temptation *BBB Smoke Gets In Your Eyes*

BBB Begin The Beguine *BBB Body And Soul*

BBB Stardust *BBB Night And Day*

BBB I've Got You Under My Skin *BBB The Song Is You*

You can't blame people for wanting to make money, but this is one of the times when it hurts. Cole is an excellent pianist, formerly with Alvino Rey, and can play much more 88 than shows here. There is nothing wrong with what he does—it's just that he is capable of so much more. (Capitol Album 24)

Bob Hope and Shirley Ross

BBB Two Sleepy People *BBB When We're Alone*

These are repressions again. Hope sounds brash as ever, while

Record Club Tried Again

Los Angeles—The third attempt in recent months to establish a "Record of the Month Club," styled after the "book-of-the-month" clubs, is under way here. This time venture is well backed by Al Ortale, local business man.

At outset it is planned to market 12 vinylite platters, pressed from masters of selected recordings (supplied by the recording companies) for a yearly subscription of \$12.60. The records are to be selected by a "jury of experts" made up of editors of music mags. Main stress will be on the songs. After experts select what they believe will be the next month's hit song the best performance of the song will be selected.

Ross' voice is surprisingly good. (Decca 23545)

Jasha Heifetz

BBB Summertime *BBB My Man's Gone Now* *BBB It Ain't Necessary So* *BBB Tempo Di Blues* *BBB Bess You Is My Woman Now* *BBB Prelude—No. 1* *BBB Prelude—No. 2* *BBB Prelude—No. 3*

The first part of this album is from *Porgy and Bess* and the second three preludes which Heifetz re-scored for violin and piano. It's a little hard to carp at Heifetz's playing—even on relatively easy selections such as these, there is no doubt of his superb technique and command of his instrument. But there can be much doubt of his phrasing and conception of the *Porgy* tunes. Heifetz has often been accused of coldness, and it shows here definitely. (Capitol Album 435)

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A

Allen, Red (Onyx) NYC, nc
Armstrong, Louis (Apollo) NYC, 6/7-13, t
Arnaz, Desi (Capacoma) NYC, nc

B

Bardo, Bill (Delavan Gardens) Delavan, Wis., nc
Barnet, Charlie (Rainbow) Chicago, Ill., 6/7-16, t
Baron, Blue (Edison) NYC, h
Basic Count (Rox) NYC, t
Beneke, Tex (Meadowbrook) Cedar Grove, N. J., Clang. 6/6, nc
Benson, Ray (Statler) Washington, D. C., Clang. 6/16, h
Bishop, Billy (Blackhawk) Chicago
Bothwell, Johnny (400) NYC, Opmg. 6/13, nc
Bradshaw, Tiny (Howard) Washington, D. C., Opmg. 6/14, nc
Brown, Lee (Aquarium) NYC, nc
Burke, Billy (Duncan's) Valparaiso, Fla., nc
Busse, Henry (Golden Gate) San Francisco, 6/12-18, t
Byrne, Bobby (Rogeland) NYC, Clang. 6/9, b

C

Caceres, Emilio (Club Cabana) San Antonio, nc
Calloway, Cab (21 Club) Baltimore, Clang. 6/4, nc
Carle, Frankie (Palladium) Hollywood, Opmg. 6/11, b
Carter, Benny (Swing) Los Angeles, 6/3-16, nc
Cassel, Ally (Trianon) San Diego, b
Cavallaro, Carmen (Palace) Cleveland, Ohio, 6/6-12, t
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June 24—Doc Goldberg, Phil Harris
June 25—Adele Girard Marsala, Zippy Talent
June 27—Ben Homer
June 28—Gene Traxler, Adrian Rollini, Buddy Basch
June 30—Grady Watts

Stan Cancels Eastern Dates

Chicago—Stan Kenton has cancelled out his September date at New York City's Pennsylvania hotel, plus others at Eastwood Gardens, Detroit, and Cedar Point, Ohio, to stay on the west coast to concentrate on recording work. His only NYC date will be at the Paramount theater, with the King Cole trio for either four or six weeks, probably in October.

Kenton's last definite coast date is his four weeks at the Meadowbrook Gardens, opening July 9.

Band did big business at the Tune Town ballroom, St. Louis, and the Rainbo, Chicago, in recent weeks.

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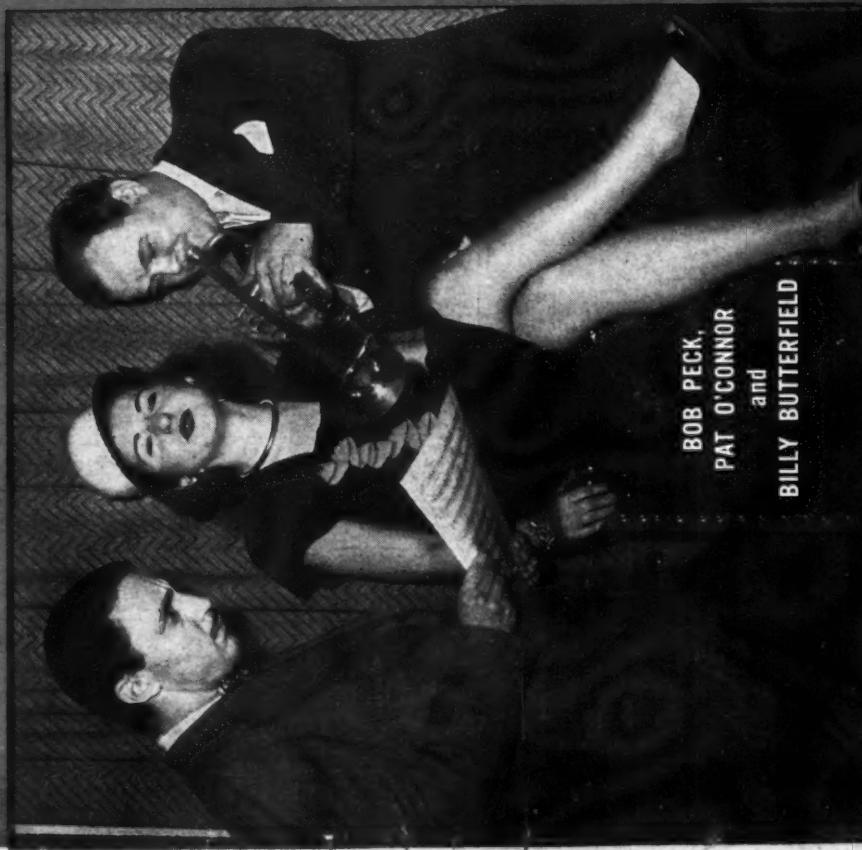
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